Kine WEEKLY

EQUIPMENT: NEW TRADING LICENCES Necessary

See page 3

EASY RESTS THE HEAD THAT RELIES ON LEO!

STRIKE UP THE BAND
Mickey Rooney, Judy Garland

I LOVE YOU AGAIN
William Powell, Myrna Loy

THE GIRL IN THE NEWS
Margaret Lockwood, Barry K. Barnes, Emlyn Williams

THIRD FINGER, LEFT HAND
Myrna Loy, Melvyn Douglas

ESCAPE
Norma Shearer, Robert Taylor

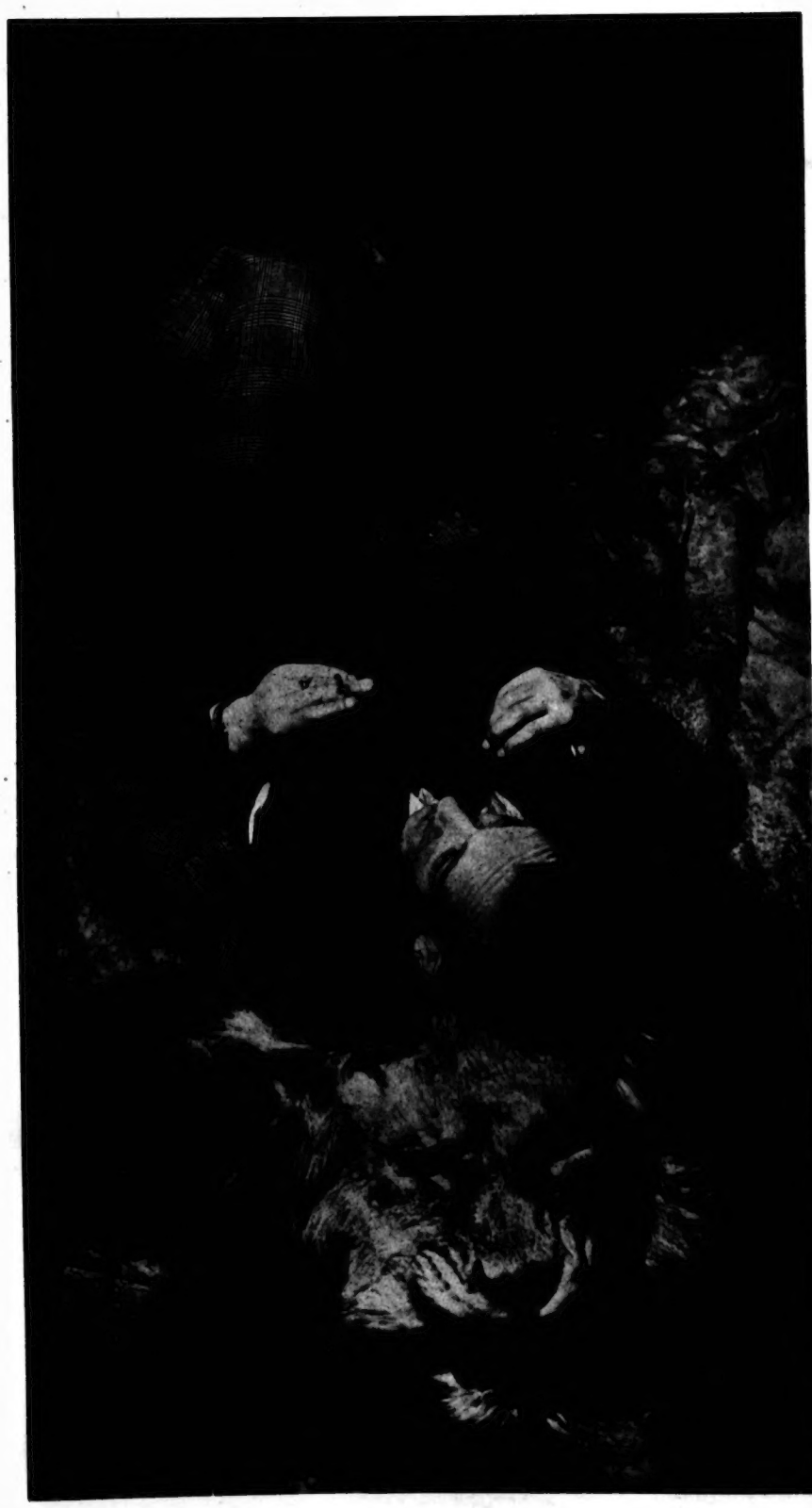
COMRADE X
Clark Gable, Hedy Lamarr

THE PHILADELPHIA STORY
Cary Grant, Katharine Hepburn, James Stewart

Marx Bros. GO WEST

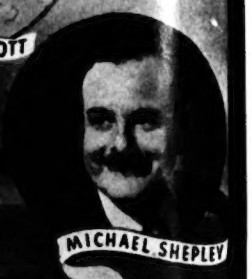
BITTER SWEET
Jeanette MacDonald, Nelson Eddy

AND MORE AND MORE



THE CONTENTED EXHIBITOR'S 'MAIN' SUPPORT!

EVERYBODY WHO'S ANYBODY WILL BE AT *Paramount's* QUIET WEDDING



Paramount Film Service Ltd.
requests the pleasure of
Your Company, Mr. Exhibitor
at

QUIET WEDDING

starring

MARGARET LOCKWOOD

with

DEREK FARR

MARJORIE FIELDING and ATHENE SEYLER • A. E. MATTHEWS
PEGGY ASHCROFT • MARGARETTA SCOTT
ROLAND CULVER • FRANK CELLIER
DAVID TOMLINSON • JEAN CADELL
SIDNEY KING

Directed by

ANTHONY ASQUITH

Produced by PAUL SOSKIN

Based on the Celebrated Stage Success by Esther McCracken
Screen Play by Terence Rattigan and A. de Grünwald

A Paramount Picture

RSVP

And afterwards at all leading Cinemas in the Country

Paramount Pictures

Kinematograph WEEKLY

No. 1761 Thursday, January 16, 1941. Vol. 287

"FOR EVER ENGLAND" "FRIDAY THE 13TH" "MY SONG FOR YOU"

INTERNATIONAL FILM RENTERS, LTD.
167, WARDOUR STREET LONDON, W.1
TEL.: GER. 3131 & 3257 GRAMS: FILMRENTA, LONDON

KINEMA EQUIPMENT NOW CONTROLLED

Licences Necessary for New Purchases

EXHIBITORS' DILEMMA

IN FUTURE NO NEW KINEMATOGRAPH EQUIPMENT MAY BE PURCHASED EXCEPT WHERE IT IS ABSOLUTELY NECESSARY TO KEEP THE SHOW RUNNING.

A new control order issued by the Board of Trade makes the application for a licence essential for all deals involving equipment of 16 mm. and over.

ONCE RETAILERS' EXISTING STOCKS ARE EXHAUSTED, ALL SALES OF PROJECTION EQUIPMENT WILL BE PERMISSIBLE ONLY BY BOARD OF TRADE LICENCE.

The effect of this regulation on exhibitors who may have had their equipment destroyed or damaged, and upon the extension of the mobile kinema unit, is discussed below.

This is the effect of a brief announcement in the *Board of Trade Journal*, which extends the application of the Machinery, Plant and Appliances (Control) Order, 1940—originally designed to control essential machine-tools—to include "kinematograph projection apparatus employing film 16 mm. or more in width."

The meaning of the Order is that any person wishing to acquire projection equipment from the manufacturers of such equipment will have to secure a licence from the Board of Trade. Thus, an exhibitor wishing to purchase new projection apparatus direct from a manufacturer is required to obtain a licence, while if he purchases through a retailer, the retailer, if he in his turn has to purchase from the manufacturer, will have to apply for a licence for the transaction.

The only exception to the regulations is in the case of stocks already (as on January 1) in the hands of agents. Stocks in manufacturers' hands are covered by the new regulations.

The Grant of Licences

A Board of Trade official explained to the KINE. that the object of the regulations is to conserve labour, and to encourage its diversion to essential war industries.

Licences will be granted only where the purchase of equipment is agreed to be absolutely necessary, for instance, where existing equipment is agreed to be entirely worn out or is irreparably damaged.

In such a case, where the purchase of new equipment would be absolutely necessary to keep the show running, a licence would no doubt be granted.

Everything depends upon the circumstances and upon the degree of necessity.

The new Order, the official stated, includes not only projectors, but components such as arc lamps and lenses, but not presumably replacement parts needed for the purpose of executing repairs.

What appears to be the most serious aspect of the new order is that, if the equipment of a kinema should become so seriously damaged, whether by enemy action or otherwise, as to necessitate replacement, it will be impossible (once retailers' stocks, already very small, are exhausted) for such equipment to be replaced until the cumbersome machinery of licensing has been put into operation. Thus an incident which in the ordinary course of events might mean a closure of days or even hours, may, if the usual leisurely procedure of Government departments is observed, lead to compulsory closure for a considerable period.

Miniature Equipment

It will be noticed that the order excludes equipment for 8-mm. and 9.5-m. films. On this omission being pointed out, with the suggestion that such miniature equipment, whose use is almost entirely restricted to amateurs, should surely have been brought under control in preference to professional equipment, the official suggested that such miniature equipment might be later brought under the regulations.

Mobile Plans Hit

Apart from the virtual ban on sales of 35-mm. equipment for new enterprises, the inclusion of 16-mm. projectors nullifies the proposals for some time past made in the KINE. that sub-standard mobile kinemas might meet the difficulties of the wartime redistribution of population—unless, of course, the moral value of such a venture were thought sufficient to justify the grant of a licence. Stocks of professional 16-mm. projectors in the hands of retailers must be very low, if only because of the demands of the Services.

Church Protest Against National S.O.

DEPUTATIONS AT HOME OFFICE

N.A.T.K.E. Attitude

THE C.E.A. DECISION TO PRESS FOR SUNDAY OPENING ON A NATIONAL SCALE, AND THE PRESENTATION OF ITS CASE TO THE HOME OFFICE, HAS QUICKLY GALVANISED SABBATARIAN OPPOSITION INTO ACTIVITY. THE N.A.T.K.E., THROUGH ITS GENERAL SECRETARY, HAS ALSO STATED THAT IT DOES NOT UNCONDITIONALLY SUPPORT SUNDAY OPENING IN THE ABSENCE OF A NATIONAL AGREEMENT COVERING LABOUR CONDITIONS.

Church leaders of all denominations, rallied by the Lord's Day Observance Society and the Imperial Alliance for Sunday Defence, visited the Home Office on Friday last to protest against the Sunday opening of kinemas, theatres and variety halls.

They were received by Osbert Peake, Parliamentary Under-Secretary.

Mr. Peake informed the deputation that the points they had raised would be carefully considered by the Government.

The deputation was arranged by the Lord's Day Observance Society and the Imperial Alliance for the Defence of Sunday, and the speakers included H. H. Martin, secretary of L.D.O.S.; the Rev. E. A. Pavitt, vice-chairman of the Imperial Alliance for the Defence of Sunday; the Rev. E. C. Urwin, representing the Methodist Conference; the Rev. Colin Kerr, vicar of St. Paul's, Portman Square; the Rev. T. G. Dunning, Baptist Union; Joseph Whiting, National Sunday School Union; and the Rev. E. G. Bowring, secretary of the Baptist Union.

N.A.T.K.E. Demands a National Agreement

T. O'Brien, General Secretary of the N.A.T.K.E., said to-day that his union by no means unconditionally support the proposal for general Sunday opening.

"Our support is qualified," he said. "Certain of our agreements with the employers provide for the regulation of the conditions of labour for Sunday performances in many localities. These provisions are regarded by our members as inadequate to meet an extended development of Sunday opening.

"We have asked the C.E.A. to consider the negotiation of a national agreement covering labour conditions for Sunday opening."

EXIT GATE LOCKED

Exhibitor Fined £20

Pine Pictures, Ltd., New Street, Birmingham, proprietors of Olympia Cinema, Wolverhampton, were fined £20 at Wolverhampton (on Wednesday, January 8) for two infringements of the Cinematograph Act, and the acting manager, James Edwin Reginald Powell, was fined £10 for aiding and abetting.

At a children's performance on Saturday, November 23, a constable found an outer exit gate padlocked, and there were only two attendants on duty instead of four.

The defence explained the special difficulties which led to the offences, and said the head offices of the company had been destroyed by bombing and all the records lost.

Harry B. Warner, Presdent of Warner Bros.

Beaverbrook's Thanks

"LONDON CAN TAKE IT" FROM WARNERS

A Spitfire Comes Back

American enthusiasm and Warner Brothers' generosity have resulted in a gift to Lord Beaverbrook's Spitfire Fund of £6,218.

This is the sum realised in America by the screening of the justly-praised "London Can Take It," which Jack and Harry Warner agreed to distribute in the States following an Atlantic 'phone call by Max Milder.

Telegrams of thanks have been sent by Lord Beaverbrook, Minister of Aircraft Production, to Max Milder and to Jack and Harry Warner.

The Minister's letter to Max Milder says: "I am deeply touched by this splendid contribution which you send us for the purchase of aircraft. I have cabled an expression of my gratitude to Jack and Harry Warner.

"But I must take this opportunity of conveying to you my personal thanks for your part in sending the gift to the Ministry."

KINEMAS USED BY M. OF I.

C.E.A. Approves Scale of Rentals

A SCALE of rentals of kinemas rising from £5 to £10 has been agreed between the C.E.A. and the Ministry of Information in connection with the presentation of propaganda films.

This decision on the use of kinemas by the Ministry of Information is announced in the following message from C.E.A. headquarters.

The Ministry of Information has been approaching exhibitors to rent their kinemas for a single performance of about two hours, the programme consisting of their documentaries and shorts. There has been discussion as to the price to be paid and the General Council considered it would be advisable to agree a scale of charges which would save their members from pleas for lower prices.

Rental Prices

The following scale has been agreed:—

For rental for one performance, morning or afternoon:—

(a) Up to and including 1,000 seats, £5.
(b) 1,000 to 1,500 seats, £7 10s.
(c) Over 1,500 seats, £10.

It is also agreed that for some of the very small kinemas, £5 should not be an irreducible minimum.

ANNUAL N.W. MEETING

Finances of the North Western Branch are in a healthy state, according to the treasurer's statement to be submitted to the annual meeting of the branch to-morrow (Friday, January 17). Balance on the year's working amounts to £82, which, with the surplus brought forward from the previous year, gives a total of £1,230. Investments comprise £1,000 3½ per cent. war loan, which is shown at cost (£1,038).

Income from subscriptions—42½ per cent. remitted by head office—amounted to £816.

FILM REMITTANCES TO U.S.

Restrictions on Transfer

NEW REGULATIONS

EXPENSES incurred in marketing films abroad are not allowed to be paid in sterling, according to a Board of Trade statement just issued. They must be part of an inclusive arrangement.

For the guidance of persons engaged in selling foreign rights of British films for payment in sterling, the Board of Trade has issued a notice pointing out the restrictions of transfer under the arrangements agreed between the Board of Trade, the Treasury and the chief American film companies.

Under the general rule administered by the Exchange Control, foreign exchange is not normally provided for expenses relating to transactions which do not result in the surrender to the Treasury of at least an equivalent amount of foreign exchange.

Accordingly, persons selling through an agent abroad, to whom a commission or fee is payable, and persons who anticipate that they may wish to obtain foreign exchange to meet exploitation or supervisory expenses abroad in connection with any transaction, would be well advised to stipulate for payment for a minimum amount sufficient to cover any such expenditure in one of the ways authorised by the appropriate Treasury Order made under Regulation 5B of the Defence (Finance) Regulations.

The Agreement

The Treasury statement on the agreement reached with the American film companies regarding film remittances follows in main details the forecasts which have appeared in the KINE. during recent weeks.

"Arrangements have now been concluded between the Treasury, the Board of Trade, and the chief American film companies to continue the restriction on the remittance abroad of the latter's revenues arising from the showing of films in the United Kingdom. The principle of voluntary restriction was first accepted a year ago by the companies in an Agreement, which provided for a collective transferable quota of $17.5 millions during the year 1939-40 for the seven most important companies. This Agreement expired on October 26 last.

"The new Agreement provides for a more drastic limitation of remittances during the current year to a maximum figure of $12.9 millions for the eight companies which are now covered by the arrangements, of which up to 37½ per cent. may be remitted in the first three months, and up to 75 per cent. in the first six months.

Purchase of Foreign Rights

"In other respects the new Agreement follows closely the lines of its predecessor. The companies will in general be entitled to use that part of their sterling revenues, which is in excess of their dollar allocation, only for payments in the sterling area in the normal course of their business; in particular, they may use their untransferred sterling to buy the foreign rights of British films.

"For their part, the companies undertake to maintain the supply of films as far as possible and if for unavoidable reasons there should be a shortage of films, to refrain from taking advantage of this position to raise film rentals above the present levels.

"It is proposed to apply the principles of the Agreement, so far as they are applicable, in the treatment of the independent renting companies which are not parties to it.

THE LATEST WAR NEWS on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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NEW TRADING LICENCES

FROM now onwards the kinematograph business—or, at least, the machinery branch of it—will have a reminder sharper than ever of its near relation to the production of munitions of war. According to the latest announcement by the Board of Trade, projection equipment will only be sold under a special licence, and the application of the Machinery Plant and Appliances (Control) Order now includes kine. projection apparatus for films of 16 mm. or more.

This, of course, gives a very special importance to the stocks of equipment already being held, and the circumstances ruling in the last year or so are, we are informed, by no means such as to encourage the storing of big reserves.

The actual arrangements governing the grant of licences will not be difficult to organise; it would seem that the real difficulties will arise in the material, not the administrative departments. It is recognised that the object of the new regulations is to encourage the diversion both of cash and of technical labour to war industries.

So far as our own Trade is concerned, we are not in the habit of getting extravagant ideas about re-equipment. Those members of our Industry who live by making and selling machinery and all the varied gear that is necessary for a modern hall have to work pretty hard for their living.

In other words, it is not a case of a little belt-tightening which means the elimination of a few luxuries. On the other hand, what replacements have been made during the past eighteen months, anyhow, have been sheer necessities, and the man who cuts his demands down to the minimum is always the one who feels a further enforced restriction most keenly.

Those who live by the provision of kinema machinery may possibly be very valuable contributors to our munitions effort if they are prevented from carrying on their normal business with the exhibitors; it is the latter who will feel the new position most acutely, for when they order replacements it is almost always a matter of extreme urgency.

THE TECHNICAL UNIT

WE have slowly and reluctantly reached the stage when we have to recognise that the whole nation is at war. With this realisation is coupled the discovery that a large number of jobs in the Army of to-day are skilled tradesmen's work, with little call upon what we used to know as soldiering.

Now it is an undisputed fact that the man who is kept busy on his own job, the special kind of work he feels that he can master, is far more satisfactorily and usefully employed than in some task for which he does not feel fitted. But he is going to face some things he does not like, because, after all, we are at war.

Nevertheless, it is good to know that people who can do a difficult job well—and we have in mind especially these ex-kinema men who really understand electric work—are going to have a chance to use their special qualifications. They themselves will be far happier, knowing that they are recognised as specialists, and the tasks themselves will be better done.

Long Shots

THE COCKNEY RETORTS—TESTIMONY TO GLEBELANDS BIG "DICTATOR" GROSSES—WINTER CHILLS—ECONOMICS ON THE NEWSREEL—B.F.I. LIST OF STARS—WHEN BERNHARDT PLAYED

WHEN Freddy Watts asked me to come along to the Pathé private theatre on Wednesday of last week, I guessed he had secured something out-of-the-way, because he doesn't issue an invite except for outstanding stuff. But what could it be? The M.o.I. sees to it that you don't get anything in the nature of a sensational scoop.

IT turned out to be a very well-produced pictorial turn by Flotsam and Jetsam, "The Londoner and the Hun," which they had given during the previous week "over the air." With cuts-in of the air-raid damage to London, the studied unhumorous manner of the "Hun," and the vigorous Cockney retort of the "Londoner," it was a thoroughly good show.

IT wasn't easy securing the artistes, for they were for once doing separate turns, McEachern in the north of England, his partner farther south. But they were brought together on the film in an item which roused great applause when screened in the theatre. By the way, both over the air and on the film, a good old English word is used, which, however, common in use in the Restoration days has not been considered polite more recently.

THE C.E.A. General Secretary's readiness to be present at annual meetings of his branches presented him with a dilemma this week. Both Sussex and Southern Midlands held their annual meetings plus the customary mild festivities yesterday, and W. R. F. found himself committed to both. Southern Midlands was nearer, being held in London, but Sussex was more deserving, inasmuch as the persistence of air raids along the south Sussex coast and their results on some kinemas appeared to warrant a visit as a mark of sympathy. So E. J. Carpenter had sorrowfully to excuse his headquarters chief.

IT isn't easy to arrange social functions these days. Newcastle managed to get through its Annual Dinner and Dance, but Cardiff, probably because of its recent attentions from above, has found itself obliged to cancel the arrangements for the Cinema Ball fixed for January 31. This means disappointment to W. J. Fooks and his South Wales colleagues, who have usually made the Ball the high light of the winter season. It will also disappoint the C.T.B.F., which has usually benefited considerably from the fixture.

TUESDAY morning's post brought to the KINE. office one of the most eulogistic appreciations of Glebelands we have ever received. It was from a colleague in the office, W. A. Randall, one of our technical advertising representatives, who is recuperating after a couple of operations, one swift upon the other's heels.

HE tells his story of a cold drive down through drizzle, and then by contrast the warmth of his welcome by matron and sister, and the attentive ministrations of the visiting doctor. Peace and restfulness after "blitz" noise and pain, make it a perfect haven. Such a letter is a sincere testimony to Sir William Jury, Reggie Bromhead, and their many supporters in the Trade who have made Wokingham possible and attended to its maintenance.

SELDOM do I meet Teddy Carr without finding him enthusiastic about some one or other of United Artists' productions. I found him on Monday last wishing for more superlatives yet to express his high satisfaction with the returns of the previous week on "The Great Dictator." Seven thousand pounds in one city between three theatres running concurrently, six thousand in another between two, and so on until even E. T. Carr became confused in the big amounts that one week's showing of the picture were totalling. "It is the little man's biggest success," he concluded.

IN Liverpool at the Trocadero, "The Great Dictator" was seen by Lord and Lady Derby, the Bishop of Liverpool, the Town Clerk and leading members of the Town Council, together with important Army and Air Force officers in the district. Lord Derby, in stating how greatly he enjoyed the film, confessed that it was only his second visit to a picture house!!

A BRIEF letter from Edmund Gwenn, in Hollywood, giving New Year greetings, concludes, "Everyone here is filled with the greatest admiration of the people at home, and I am far from being alone at wishing you all the best of luck throughout 1941." This, from one of the oldest of our leading actors (he first appeared on the London stage early in 1889) is a real "Cheerio."

IT was very pleasant last week to meet the producer and director of "Spellbound" at an informal lunch which followed the Trade show of that picture. It was, after all, a subject that called for discussion and therefore R. Murray Leslie did well to invite a body of pressmen so that they could get together and compare their impressions.

Walter Mycroft who has resigned from the post of production chief of A.B.P.C., and will shortly announce his own film making plans

YOU will remember that the B.B.F.C. withheld a certificate because the picture challenged the accepted spiritualist attitude. But as Hannen Swaffer said—spiritualism must be able to stand up to criticism, like everything else that is worth while. This sentiment inspired him to tackle the censors' office direct, and his action was a service of vital importance to the Pyramid people—a service they were not slow to acknowledge.

LIKE all old Fleet Street men I have always been watching the progress of Walter Mycroft with just a little more than normal interest. In view of the general upheaval in the studio world, and also throughout the A.B.P.C. organisation his friends will not have been surprised to read of his resignation, but you may take it from me that it is useless to ask him to talk about his future plans before he is ready to. When that time comes I shall not fail to let you know all about it.

ANOTHER invalid is John Corfield, in the midst of preparing organisation for new company, with severe rheumatism, but nevertheless working hard as usual, at his farm in the country. Promises that John Corfield Productions will be launched as major production unit, with prominent associates and important programme of pictures.

PAUL SOSKIN, whose "Quiet Wedding," with Margaret Lockwood and Derek Farr, directed by Anthony Asquith, from script by Terence Ratigan, will be celebrated at the Plaza at the end of this month, is finalising details prior to announcing most ambitious subject to date, a panoramic screen document of these times, with dramatic thrill and realism highlighted.

JOS. FRIEDMAN, although in America, has still his mind on the English end of Columbia, which he piloted so well. He has just cabled to Max Thorpe a very enthusiastic account of four new Columbia productions just completed:—"This Thing Called Love," "Legacy," "Penny Serenade" and "Escape to Glory." These are among the finest propositions Columbia has ever handled, he declares.

SHELVE "CITIZEN KANE" SAYS HEARST

Kine. New York Cable from Motion Picture Daily

THE NEELY block-booking theatre divorcement bills have been reintroduced in the Senate, but there is little chance of action, as the Senate is preoccupied by Defence.

IT IS REPORTED that the new five-year Hays Contract is awaiting formal approval; the present pact expires in March.

THE BUDGET estimates the revenue from Federal Admission Tax for the fiscal year beginning next July 1 at $74,200,000.

HAL ROACH STUDIOS sue Loew's for a million dollars over distribution contracts from 1927 to 1939.

WALTER WANGER has been re-elected President of A.M.P.A.S.

M.P.P.D.A. SAYS the first fifty thousand dollars from the non-profit distribution of "Land of Liberty" goes to British air raid victims.

LOEW'S NET PROFIT for the year ended August 31 was $8,908,469, and compares with $9,841,530 for previous fiscal year.

WILLIAM HEARST, the publisher, asks RKO-Radio to shelve $800,000 Orson Welles' film "Citizen Kane," claiming it is about Hearst.

ECONOMICS come into the news that reports are given almost dail the work of the Ministry han that subject as part of national defence. Hugh Dalton is an economist of world and in the current issue of "British M tone News" is a report by him on progress of economic warfare, with pict of our Navy carrying out the blockade our Air Force, who are daily bombing military objectives in Germany. Ou important items include glowing tributes two famous personalities—Lord Bad Powell and Amy Johnson—with grap flashback pictures of their careers, and inspection by Winston Churchill and wife of the American Home Guard in t country.

FROM America come pictures of L Lothian's funeral, and of the wor smallest bi-plane, showing its pa The remaining items in this reel show T Majesties visiting another bombed area; raid damage in neutral Eire, and the ra transportation of heavy artillery in prep tion for invasion.

FOR something like a quarter of a century there has been lying in n attic in Wardour Street, forgotten hidden, four copies of the film record of Queen Victoria's funeral. When th owner turned them out the other week he discovered their identity with joy, intending to present them to the National Film Library. But alas a leaky roof had wrought irreparable damage, and these valuable records were a hard mass of coagulated celluloid and emulsion, impossible of restoration.

WHICH is a reminder that, despite the "blitzkrieg," the work of the National Film Library of the British Film Institute still goes on. Its Selection Committee meets monthly to decide which of the seven hundred films a year shall be saved for posterity in the National Film Library. Faced with a limited amount of vault accommodation—though this is being considerably augmented at a safe place in the country—the Selection Committee has to consider what is the most important work of the stars to save.

THE Committee has one estimate of value, that of scarcity of copies of pictures. An early Sarah Bernhardt film, for example, is eagerly sought and other rare pictures are those of Beerbohm Tree, John Bunny and Asta Nielsen. From another point of view the Committee has to consider the stars for what they have contributed to the kinema at crucial points in its history. The opinion is held that the twelve stars who have made the greatest contribution are:—Theda Bara, Charlie Chaplin, Douglas Fairbanks, Greta Garbo, Mary Pickford, Rudolph Valentino, Fred Astaire, Spencer Tracy, Tom Mix, Harold Lloyd, Marie Dressler and Shirley Temple.

LIKE all selections, this list may not be everybody's choice; all the great stars have their fans, and the Film Institute Committee states that it would be interested to hear from those who champion the claims of other stars to have made outstanding artistic or commercial contribution to the kinema. In particular the Committee will be very glad to learn any details of the early work of British stars about which they want to collect as much information as possible.

"FRIENDS" as the Quakers prefer to be called, are always discovering new methods of intepreting their religious connections in private action. One of the latest is the provision of a film show for German and Austrian refugees in Film House, Wardour Street, on Saturday, February 1, when the pre-Anschluss German dialogue film "Maskerade" together with "The Londoners" and "We Live in Two Worlds" will be screened.

THE aim is, of course, to relieve the feeling in such refugees of being "strangers in a strange land" and the Committee is inviting English friends to meet them and shake the hand of friendship. Gratitude is expressed to the film Industry for providing the films.

LOOKING into the KINE YEAR BOOK for 1918 during research, a paragraph leapt to the eye having a significance even in these war days 23 years later. Under heading December, 1916, it is stated "Madame Sarah Bernhardt, the celebrated French actress, was stated to have been actually under fire at times during the filming of 'Mothers of France.' During the taking of one of the scenes a French observation plane hovered overhead to protect the actress from the danger of a bomb-dropping Fokker." That was during the war to end war: And another title of those days, "The Kaiser, Beast of Berlin," was surely the prototype of the Grand National film.

THE STROLLER.

Close-Ups

of 1941

By

— Screencomber —

WARDOUR-CUM-WALLOP

Away to the West, where beer is best,
And renters sling their hooks,
He established remote contacts, took his sharing contracts,
And a duplicate set of books.

He moved his gangs, away from the bangs,
Far from the wrath of the foe,
Away from the street to a silence complete.
As a million Yes-man saying "No."

In that quiet spot he was soon forgot,
Unremembered by the Street,
With a pig and a cow, a real one now,
Surrounded by oats and wheat.

As the years rolled by, he passed out with a sigh,
And lay peaceful 'neath the ground,
And his office with creepers, enveloped the sleepers,
While the green grass grew all round.

Then many years later, a skilled excavator,
Dug deep down into the centre,
And with excavating tool, unearthed "The Singing Fool,"
And the remains of a mummified renter.

CRISIS NEWS

AN encircling movement by the Publicity men has dislodged a cracked division of Hokipokes, Herr Screenkommer's Wopsipopsi allies, and sent them hurtling from every hostelry in Wardour. The pubs now bear the legend, "Wopsipopsis Bardia," which is believed to be a play on "Barred here."

Herr Screenkommer's Propagandist Minister, Dr. Globules, was propped against the bar when he made the following statement: "Signor Screencomolini and his Wopsipopsis seem to have taken the Axis a trifle too literally. He always axis for something. First he axis for help but the Furore's patience was exhausted when he axis for a loan of half a dollar."

It is understood that the Furore is cashing in on the remarkable running opwers of the Hokipoke Out-of-Breath Battalion, and this division is now creating a diversion at Wembley Greyhound Track, where it is regarded as a serious threat to the dogs. The track has been converted, so that the hare runs behind the racers, and in place of a hare a bayonet has been substituted. When the mechanism is geared up so that it runs twice as fast some rare burst of speed should be witnessed. Hokipoke Hurdles, it is claimed, is one of the fastest sports in the world.

THE STUDIO MURDER MYSTERY

"WE wuz just through with the third reel," said the famous producer, "w'en he shouts sudding like 'Murder, murder,' and we'en the lights goes up, where 'e's sitting, 'e isn't there!"

"He was a very famous author, was he not," asked the great detective, "which of his many famous works had you filmed?"

"Well, it were called 'Love in April.'"

The detective gave a puzzled frown, "I don't seem to recollect ——" he began.

"Maybe you don't recognise it under that title," continued the producer. "You see, 'e called 'is book something like 'Squalor Alley,' but it ain't no good title like that for the box-office.

"I was once a plumber, see. A cistern artist I called meself. But it offered no scope, too original I wuz for plumbing, too advanced, they don't want the modern school in that line, they're horrified at anything creative, so I gives it up and instead of lead and solder, I moulds the celluloid and pictured scene to me own will and wim.

"So I changes 'is title for something brighter, gives the story a twist, so they marry instead of committing suicide, and the action takes place on a farm in Springtime instead of the docks in November."

"I see," mused the detective, "all very interesting, but what chiefly concerns me is that a murder has been committed, and even you will agree that a murder without a body presents certain difficulties."

"All I knows," said the producer, "is we're sitting 'ere, 'im alongside o' me, looking at that there screen——"

"A likely enough story," answered the detective quietly, "if only there were a screen."

The producer wheeled round, mouth agape, eyes wide, and gazed towards the screen.

"My gawd," he cried, "it's bloomin' gawn," and with a scream fell on the floor, kicking and struggling in an apoplectic attack.

The detective glanced down disdainfully. "Feeling fit?" he asked.

(Where is the missing author? What happened about the strange disappearance of the screen? Don't miss next week's thrilling instalment.)

Gordon McLeod, John Gielgud and Fay Compton in a scene from THE PRIME MINISTER, which Warners have completed at Teddington

SMALL RENTERS' QUOTA PROBLEMS

6 WESTERNS REQUIRE £12,000 OUTLAY

APPEAL DISMISSED

THE difficulty of the small renter of obtaining British Quota coverage for his American pictures was explained to the Appeal Committee of the London Sessions who dismissed the appeal of Exclusive Films, Ltd., against an order of the Bow Street magistrate.

The case, which was regarded as a test case by the small independent renters, arose from the dismissal, under the Probation of Offenders Act, on payment of twenty guineas costs, of a summons against Exclusive Films, Ltd., for "having acquired for distribution in Great Britain films registered as foreign long films, failing to acquire the prescribed proportion of films registered as British long films and also as renters' quota films."

Appeals by Equity British Films, Ltd., and Bernard Smith, a director of the latter company, were adjourned pending consideration of a further appeal.

A. Hawke, for the Board of Trade, said that in the first quota year under the Cinematograph Films Act, 1938, which was designed to protect and encourage the British film Industry, Exclusive Films, Ltd., acquired 43,977 ft. of foreign long film but no British quota film. British films acquired by the company did not quality as quota films.

Until the passing of the 1938 Act there had been a not surprising habit of producing "rotten films" by the objectional name of "quickies" to enable the renter to qualify for the British quota. These films were bad as a rule, and their effect was to bring the British film Industry into disrepute.

If small kinema renters pleaded that they could not comply with the Act and required exemption, however unfortunate it might be, it was not an answer to this legislation.

G. D. Roberts, K.C., for the company, said the company could acquire six "Westerns"—foreign cowboy films—for £200 each, but to comply with the Act they would have to spend £12,000 to £15,000 on British films to offset the £1,200 spent on foreign films.

If they were expected to pay £15,000 they would have to go out of business. They could not get one British renter's film for £10,000, and if they did it would have been too big for the halls they showed at.

Dismissing the appeal, A. W. Cockburn, chairman, said the committee could not see that a person was to be excused merely because he was unable to find the additional money necessary to buy the requisite quota of British films.

The appeal, as stated above, was dismissed and the applicants were ordered to pay 20 guineas additional costs.

SWANSEA CASE AGAINST ODEON DEFERRED

Odeon (Swansea), Ltd., cinema proprietors, were the defendants in an action brought at Swansea County Court on Saturday by Bevan and Co., Ltd., furnishers, Swansea, for damages to the wall of their premises caused during the demolition of the Central Hotel, on the site of which a kinema was to have been built.

The question at issue was the rights of the parties to the wall and eventually the hearing was adjourned until the next court

BRITISH LION'S BIG MUSICAL

"Hit Parade of 1941"

Republic's much-acclaimed million-dollar musical comedy, "Hit Parade of 1941," is shortly to be Trade-shown by British Lion.

Combining the most popular hit tunes of the day, with hilarious comedy, a rollicking story and a great cast of screen and radio favourites, "Hit Parade of 1941" is Republic's biggest picture of the year.

Kenny Baker and Frances Langford top the scintillating cast which features eight famous fun providers in Hugh Herbert, Patsy Kelly, Mary Boland, Stanley Holloway, Phil Silvers, Donald MacBride, Barnett Parker and Borrah Minevitch and his Harmonica Rascals.

An outstanding performance is said to be given by petite Ann Miller, the dancing star.

Sol Siegel produced and John H. Auer directed "Hit Parade of 1941."

A Rest House for Blitz Victims

N.W. EXHIBITOR'S SUGGESTION

Members of the North Wales section of the North-Western branch, at a meeting held at Colwyn Bay last week, decided to submit to the next quarterly meeting of the section a scheme for the provision of a rest centre for any members of the North-Western branch who require rest to recuperate after suffering through air raids, the cost of the centre to be borne by North Wales exhibitors.

Suggestion for the provision of a centre emanated from chairman Llew. Edwards, J.P. (Rhyl), and vice-chairman E. H. James. It is a gesture which will be very much appreciated by exhibitors in the Merseyside area.

The next quarterly meeting of the section will be held at Colwyn Bay on January 29.

A FIRE GUARD APPEAL

Liverpool Kinemas To Aid Campaign

Liverpool exhibitors have been invited by the city air raid wardens' organisation to assist in setting up a system of fire watching.

G. Dudley West (secretary, N.W. branch), in a letter to members, says: "It is requested that you show hand-written slides with various captions, such as 'Have you joined the fire fighters?' 'If you become a fire-watcher, see that your neighbour is, too,' 'Become a fire-fighter immediately—it might be your home next,' etc.

"It is also requested that members of this association might allow their kinemas to be used, at times when films are not being shown, for demonstrations from the stage as to how incendiary bombs should be dealt with. The hope is expressed that when the divisional or head wardens contact the suburban kinemas, members will be helpful and co-operate with them. This co-operation should be immediate, to-day if possible."

"It is imperative that members should do everything in their power to assist the authorities."

"FREEDOM RADIO"

Columbia to World-release British Film

Columbia executives in America are so impressed with the Two Cities British production, "Freedom Radio," that they have just cabled the London office announcing their decision to exercise the company's option in handling the picture on a world-release basis.

This news is given in a statement just issued by the company, which says that "Freedom Radio," which is reviewed in this issue, has created a sensation across the Atlantic, where it is regarded as an outstanding British production and a picture that measures up to such previous Columbia British as "Q Planes" and "The Spy in Black."

It is pointed out that originally the picture was to have been handled by Columbia in the British Isles only, but that the company reserved the rights of a world release pending the decision of executives in America. Copies of the film were recently shipped to the United States, where it was hailed as a really outstanding achievement in Hollywood and New York. Big box-office results are expected.

LLANELLY FIRE

An outbreak of fire occurred on Tuesday morning at the New Dock Cinema, Llanelly, which through the prompt attendance of the local fire brigade was extinguished before any serious damage was done. The fire broke out during the night in the kinema boiler-room.

DEADLOCK ON MANCHESTER S.O.

Council Lead on Proposed Conditions Wanted by Exhibitors

Deadlock on the Sunday opening position in Manchester persists.

Exhibitors want the Watch Committee to appoint a sub-committee to discuss conditions with the exhibitors' representatives, but this they have so far refused to do, on the ground that it is only when the application is made can the terms be settled for the granting of permission.

If exhibitors were aware beforehand what are the conditions which the Watch Committee propose to adopt they would then be armed with the information which would enable them to decide their next step.

On one point they seem to be in agreement—that having regard to the shrinkage in receipts hardly any of them are in a position to entertain the payment of a percentage charity contribution on Sunday business.

At the annual general meeting of the Manchester and Salford branch to be held on January 24, the situation will probably be discussed.

MORNING KINEMA OPENINGS

Will They Be Worth While In Manchester

Managers of kinemas in central Manchester are likely to consider the desirability of continuing morning shows, commencing at about 10.30 a.m., after the completion of the run of "The Great Dictator," which is being featured at the Odeon, Gaumont and Gaiety. Many people engaged on night work have taken the opportunity of seeing the film at the early performances.

Whether in the ordinary course of events the takings from public performances in the mornings would justify the sacrifice of Trade show revenue is a debatable point.

Another fact that has contributed to the success of morning shows of "The Great Dictator" is that the elementary and secondary schools were on holiday. It is questionable if attendances would be anything like so good during non-holiday periods.

LANCS BRANCH MEETINGS CLASH ON TUESDAY

The South and East Lancs. Branch of the C.E.A. have fixed their annual general meeting for Friday, January 24, at the Grosvenor Hotel, Manchester, at 2 o'clock, and the Executive Committee will meet at Crawford House, Manchester, on Tuesday next.

This annual meeting will clash with that of the Manchester and Salford Branch, which is to be held at the Midland Hotel, Manchester, at 2 30 the same day.

"TOOTH AND NAIL" S.O. OPPONENT

Ashton Council to Reconsider A.B.C. Application

The Mayor of Ashton, Lancs (Councillor T. Rose Hilton), declared at the meeting of the Council on Wednesday last, during a discussion on the question of the Sunday opening of kinemas, that he would oppose Sunday opening "tooth and nail."

The matter arose in the minutes of the Watch Committee, where it was reported that the town clerk had submitted a letter from the area supervisor of A.B.C., asking the committee to permit the presentation of the case for Sunday opening. It was further reported in the minutes of the committee that following a resolution that the request be granted, it was resolved that no action be taken.

Councillor A. Farley moved that this item in the minutes should be referred back, and said it was "an interference with the liberty of the subject." He contended that Sunday night queues proved that there was a public demand for the opening of kinemas on Sunday. People who did not agree on principle with Sunday opening had the option of going or staying away, and Councillor Farley urged that they should accord other people the same privilege.

Alderman R. S. Oldham (chairman of the Watch Committee) said the position was simply that the committee received a letter from the company, and the committee did not know exactly what proposition the company wished to place before them. He voted for the deputation being received because it did not commit them to anything, and surely the company was entitled to put its case before the committee. All they had to do at the council meeting was to pass the resolution to refer the item back. The resolution had nothing to do with Sunday opening in any shape or form.

The resolution for the reference back was carried by 20 votes to 11.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 16 AND WED., JAN. 22

Elizabeth Earl and Dennis Morgan in RIVER'S END (Warner)

Thursday

Half a Sinner (*General Films*)

G.F.D. Private Theatre. 11 a.m.

Cast: Heather Angel, John King, Constance Collier, Walter Catlett, Tom Dugan, Robert Elliott, Clem Bevans, Emma Dunn, Henry Brandon. **Director:** Al Christie.

What happens when a pretty young school teacher "borrows" a fine car, discovers a gangster's body in the rear and is pursued by both gangsters and police is the basis of the plot for this picture.

Claimed to contain an entertaining combination of fast action, thrills, comedy and romance, the production tells how Ann Gladden, a young school teacher (Heather Angel) decides she is tired of her dull life and steps out to find adventure. She drives away in a parked car which has in the back the body of a murdered gangster. This leads to an eventful chase in which both gangsters and police take part. On the road, Ann picks up Larry Cameron (John King), a wealthy young adventurer, who helps her to escape. In the course of a thrilling series of incidents, Ann and Larry are captured by the gangsters, escape and are captured again. Meanwhile, Larry and Ann capture each other's hearts and the story ends with them planning marriage.

For Beauty's Sake (*20th Century-Fox*)

Century Theatre. 11 a.m. and 2.30 p.m.

Cast: Ned Sparks, Marjorie Weaver, Ted North, Joan Davis, Pierre Watkin, Lenita Lane, Richard Lane. **Director:** Shepard Traube.

Ned Sparks, the man who never smiles, and Joan Davis, the girl with the "rubber face," form a new comedy team in "For Beauty's Sake," a hilarious comedy drama of a college professor, Bertram Erasmus Dillsome, who is left a fashionable beauty salon by an aunt, with the provision that he manages it himself. One person at least is delighted when he accepts. She is Dime Pringle, a young and lovely college student, who has fallen madly in love with the handsome college professor. The fun starts when she gets her father's crack Press agent, Jonathan B. Sweet—played by Ned Sparks—to put him over in a big way. Sweet does a terrific job of publicity and Dillsome becomes a world-famous beauty expert, much to that young man's discomfort.

The beauty salon flourishes until some mysterious happenings lead them to believe it is being used for some nefarious means. Sweet, with the help of Dottie Nickerson, a beauty assistant, played by Joan Davis, sets about unravelling the mystery. The fun is fast and furious before the two amateur detectives unmask the crooks in the thrilling climax.

Friday

Pony Post (*General Films*)

G.F.D. Private Theatre. 11 a.m.

Cast: Johnny Mack Brown, Nell O'Day, Fuzzy Knight.

"Pony Post," latest Universal Western thriller, is set in a lonely outpost station on the Pony Express route, run by an old man and his beautiful daughter (Nell O'Day). Brown calls at the station to find that Nell's father has been murdered, and wild drama follows, reaching a thrilling climax when Brown unravels a baffling mystery, finding a tell-tale clue which eventually leads to the capture of the killer.

"Going Places" No. 85 will also be shown.

The Gay Caballero (*20th Century-Fox*)

Century Theatre. 11 a.m. and 2.30 p.m.

Cast: Cesar Romero, Sheila Ryan, Robert Sterling, Chris-Pin Martin, Janet Beecher, Edmund McDonald, Jacqueline Dalya. **Director:** Otto Brower.

Two-fisted action and thrilling adventure studded with gay romance highlight the latest of the series dealing with O. Henry's colourful character.

Riding the range with Gordito, his faithful amigo, Cisco comes across an Englishman and his beautiful daughter, who are held up on their way to purchase a ranch. Cisco breaks up the robbery and rescues the girl from a runaway horse. Dazzled by the charm of the Englishman's daughter, Cisco rides with them to a mystery ranch of a million acres, owned by a wealthy widow, who has Cisco jailed for a crime he didn't commit. The irrepressible Cisco, however, stages a daring escape and, still handcuffed, shoots it out with her crooked foreman. The thrilling climax comes when Cisco traps the widow in a web of her own making.

Money and the Woman (*Warner*)

Private Theatre. 2.30 p.m.

Cast: Jeffrey Lynn, Brenda Marshall, John Litel, Lee Patrick, Henry O'Neill, Roger Pryor, Guinn "Big Boy" Williams. **Director:** William K. Howard.

Written by James M. Cain, author of that popular thriller, "The Postman Always Rings Twice," "Money and the Woman" stars Jeffrey Lynn and Brenda Marshall. Lynn plays the most virile rôle of his career, portraying a young bank executive who becomes involved in a plot to rob the bank of a huge sum, and must solve the case in order to clear his own name and that of the girl he loves. He is given a great deal of help in solving the crime by Brenda Marshall, who has been given a starring rôle after her brilliant rôle as Donna Maria in "The Sea Hawk."

Monday

Ladies Must Live (*Warner*)

Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Wayne Morris, Rosemary Lane, Roscoe Karns, Lee Patrick, George Reeves. **Director:** Noel Smith.

"Ladies Must Live," adapted for the screen from a play by George M. Cohan, tells the story of a rapid-fire romance between a country boy who has made his millions in the city (Wayne Morris) and a lovely night-club entertainer (Rosemary Lane). The young millionaire invites an old pal to act as best man at his wedding. The pal (Roscoe Karns) lets his small town point of view get the better of him, and disrupts the romance. Later, he learns to his dismay that he is entirely wrong, and has to think of a plan to reunite the lovers. Luckily for him and everyone else, it is successful.

Yesterday's Heroes (*20th Century Fox*)

Century Theatre. 11 a.m. and 2.30 p.m.

Cast: Jean Rogers, Robert Sterling, Ted North, Katharine Aldridge, Russell Gleason, Richard Lane, Edmund MacDonald, George Irving. **Director:** Herbert I. Leeds.

Based on a popular *Saturday Evening Post* serial, "Yesterday's Heroes" relates the dramatic story of a college celebrity who thought his fame and popularity would last for ever. Through the interesting use of flashbacks, the film shows Robert Sterling, as Duke Wyman, entering college with the serious intention of preparing for medical school. However, when his athletic prowess is discovered, he is persuaded to join the football forces and quickly becomes a star.

Fame goes to his head and he forgets his old sweetheart, Jean Rogers, for the glamorous and wealthy Janice Mason, played by Katharine Aldridge. Janice introduces him to night-club life and their wild infatuation leads to a secret marriage. His studies and his football suffer. Then comes the disastrous football match, when he muffs his pass and the cheers of the crowd change to an uncomfortable silence. Plunged into obscurity as suddenly as he rose to fame, Duke Wyman leaves college and becomes one of yesterday's heroes, his only recommendation a bulging scrap book. In the dramatic and surprising climax, Jean finds the broken hero and sets him on his comeback climb.

Tuesday

River's End (*Warner*)

Phœnix Theatre. 11 a.m.

Cast: Dennis Morgan, George Tobias, Elizabeth Earl, Victor Jory, James Stephenson, Steffi Duna. **Director:** Ray Enright.

"River's End," described as the most action-jammed story ever to come from the pen of James Oliver Curwood, tells the thrilling tale of a "Dodge City" of the North—hide-out of murderers—where civilisation ends and red-blooded adventure begins. Handsome Sergeant Conniston of the Mounties is sent to bring back John Keith, wanted for murder, and the chase leads along a trail two years long and a thousand miles wide. Dennis Morgan is excellent in his dual rôle as Conniston and Keith, and Elizabeth Earl, the English actress, makes her American debut as the girl torn between love for her sweetheart, the Mountie, and her brother, the man falsely accused of murder.

Son of Roaring Dan (*General Films*)

G.F.D. Private Theatre. 11 a.m.

Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day.

A well-tested team of Western stars are together again in this picture, which is a skilful blend of comedy and action with an appeal to Western fans and the ordinary filmgoer alike.

Brown is seen here as a young man seeking vengeance against the outlaws who have killed his father. He poses as the son of a prosperous rancher making a surprise "return" to his home town, and his adventures tracking down the killers set a fast pace for adventure.

A hilarious comedy scene is provided by Fuzzy Knight when he "stalls" the proceedings at a kidnapping trial until the key witness turns up to prove Johnny's case.

"Stranger Than Fiction" No. 84, bringing yet another unique collection of interesting items, will also be shown.

Gallant Sons (*M-G-M*)

M-G-M Private Theatre. 11 a.m. and 2 p.m.

Cast: Jackie Cooper, Gail Patrick, Ian Hunter, Bonita Granville, June Preisser, William Tracy, Leo Gorey, El Brendel, Gene Reynolds. **Director:** George B. Seitz.

This is a dramatic story of the 'teen age in which a group of high school youngsters in an Eastern town band together to prove the father of one of them innocent.

Dramatic incidents include narrow escapes of the youngsters trailing a criminal, their "human ladder" to peer into a second storey window, the use of a pair of binoculars to detect a telephone number being dialled across the street, and Cooper and Reynolds staging a fist fight. There are gripping human interest scenes between Gene Reynolds and Miss Patrick, also with Ian Hunter, and amid the drama and thrills are hilarious comedy moments when the youngsters get "detected" in their detecting.

An entire high school, complete with campus, was constructed for the school sequences, including the comical school play which contains a key scene that is responsible for the capture of the murderer. More than a hundred youngsters of high school age appear in these sequences.

"EAST OF PICCADILLY," a British thriller starring Sebastian Shaw and Judy Campbell. Directed by Harold Huth and to be Trade shown by Pathe at The Cambridge Theatre on January 22, at 2-15 p.m.

A Night at Earl Carroll's (*Paramount*)

Private Theatre. 11 a.m.

Cast: Ken Murray, Rose Hobart, Lillian Cornell, J. Carrol Naish, Earl Carroll, Brenda and Corbina, Betty McLaughlin, Beryl Wallace, Ruth Rogers, Russell Hicks. **Director:** Kurt Neumann.

Earl Carroll's second venture into the realm of the kinema, "A Night at Earl Carroll's," is a comedy-melodrama laid against the background of an Earl Carroll presentation with his troupe of the "World's most beautiful girls" in the glamorous staging of Hollywood's most exclusive night spot, the Earl Carroll Theatre-Restaurant on Sunset Boulevard.

Earl Carroll himself has a rôle in the film which deals with the attempts of J. Carrol Naish, as a gangster, to humiliate Russell Hicks, portraying the Mayor of Hollywood, during a celebration at the theatre-restaurant of Hicks' victory at the polls over the Naish election machine.

One of the unique features of the picture is that the entire action takes place within a space of three or four hours at the Carroll Theatre-Restaurant. The dancing numbers in "A Night at Earl Carroll's" are taken from the greatest success among Carroll shows of the past and present. The routines as used in the theatre were adapted for the motion picture camera by Eddie Prinz, the Paramount dance director.

A Modern Hero (*Warner*)

Phœnix Theatre. 2.30 p.m.

Cast: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp. **Director:** Lloyd Bacon.

"A Modern Hero" is the powerful picturisation of the life of a great man—Knute Rockne, the famous American footballer. Rockne's influence on the youth of America is incalculable. His popularity travelled far beyond the world of football, and his sense of sportmanship fired the imagination of people in every walk of life. Born in Norway, Knute was taken to America at the age of seven by his father, a carriage maker, who settled his family in Chicago, where Knute learned to play football. Later, at Notre Dame University, Knute and his friend, Gus Dorais, invented the forward pass that made football history. When he graduated he joined the Notre Dame Faculty as chemistry teacher, but gave up that position to become football coach. Knute Rockne was killed in an airplane smash, and the President of the United States and the King of Norway were both represented at his funeral.

Pat O'Brien gives a brilliantly realistic performance as Rockne, Gale Page lends a touch of tender romance to the film as Knute's wife, Bonnie, and Donald Crisp is splendid in the rôle of Father Callahan, President of Notre Dame.

The Ape (*Pathe*)

Cambridge Theatre. 2.15 p.m.

Cast: Boris Karloff, Maris Wrixon, Gertrude Hoffman, Henry Hall, Gene O'Donnell, Jack Kennedy. **Director:** William Nigh.

In this exciting picture Boris Karloff assures horror fans ready fare in his dual rôle of monster ape and half-mad doctor. While trying to find a real cure for infantile paralysis, Dr. Adrian discovers an amazing secret. The serum he has been developing might work if it contained liquid from the spinal column of a human being.

The problem of how to get the liquid is solved when a huge ape, which has escaped from a circus enters the doctor's laboratory. The doctor kills the animal, and in its skin turns night marauder. Doctor Adrian gets enough fluid from several victims to be sure that he is on the right track of a cure for Frances, his only patient. He believes that one more injection will be sufficient. But in the meantime the town has organised a posse to kill the ape, not knowing that it is the disguised Adrian. The men surround him, but Adrian eludes them until morning, when, wounded, he tries to get back to

Continued on page 19

NEW PRODUCTS ANALYSED

DRAMA
Money and the Woman
Yesterday's Heroes
River's End
Gallant Sons
A Modern Hero
The Ape
The Fighting 69th
Road to Frisco
East of Piccadilly
That Gang of Mine

COMEDY DRAMA
Half a Sinner
Ladies Must Live

COMEDY
For Beauty's Sake

MUSICAL
A Night at Earl Carroll's

WESTERNS
Pony Post
The Gay Caballero
Son of Roaring Dan

1941's GUARANTEED GLOOM CHASER
HIT PARADE of 1941
ROMANCE! RYTHM! REVELRY!

Box Office History Will be Made . . .

"THE MARK OF
ZORRO"
20th CENTURY FOX

C.E.A. AND K.R.S. JOINT POLICY ON SUNDAY FILM LICENCES

Films will be Withheld Where Conditions are Unreasonable

THE YORK BREAKAWAY DISCUSSED

NATIONAL Sunday opening is being discussed with the Home Office, and the action of the General Purposes Committee in sending a deputation to the Ministry and making representations along the lines reported on, was endorsed by the General Council.

Meanwhile the campaign against the imposition of unreasonable conditions for Sunday opening has been strengthened by an agreement with the K.R.S that films will be withheld from the districts concerned until the objectionable conditions are removed.

In the course of a lengthy discussion J. Prendergast staunchly defended his policy in opening at York, while R. H. Dewes contended that the Trade was entitled to demand reasonable financial conditions, which it would be possible to insist upon if exhibitors were only united in their position.

In its report concerning conditions on Sunday licences, the General Purposes Committee stated that the K.R.S. is in accord with the request of the Association that where conditions are imposed, such as the fixing of prices to be charged and number of seats at a specified price, it should be made known that the Trade does not intend to make films available in those areas on Sundays until the objectionable conditions are removed.

Each set of licensing conditions to which objection is taken will be considered by the two bodies jointly, as it is intended that this policy shall operate as a protection of the interests of all the members concerned in any given area.

Concerning the cases before the Committee at the last meeting, the Sheffield case was disposed of on the following Friday, and the officers tender their sympathy to the directors at their loss, as no doubt was ever entertained but that, with the assistance of Mr. Pollard, this matter could have been settled happily.

At Manchester the Branch reports that its members are now 100 per cent. behind the Branch in its negotiations.

No further report has been received of any change in the Grimsby situation.

Letters sent on the instructions of the Executive Committee inviting support of the Association's policy in York have been ignored.

Official Action at York

Concerning the Grimsby situation a further report was furnished to your committee that as the result of the members standing solidly together and representations made to the Watch Committee a recommendation is now going forward that the offending conditions be removed from the licence.

Concerning the situation in York, your committee regrets to report that the efforts which it has made to endeavour to settle this matter from within its ranks have not met with success, so your committee is left with the necessity of giving effect to the association's policy of objecting to conditions such as the fixing of prices to be charged and the number of seats at a specified price.

Two other cases of totally unreasonable conditions have been brought before your committee. At Watton 65 per cent. of the profits is asked and the request was not made to the exhibitor until some time after he had been open on Sundays. At Newmarket the council is requesting that the charges shall not be greater than those made on a week-day and that Sunday shall be the fourth day of the kinema programme. Objection is being raised to these conditions.

A Disturbing Position

W. S. GIBSON very much regretted that J. X. Prendergast had not joined with other exhibitors in York in refusing to have the conditions there placed on the licence. The position was very disturbing, and as they had always looked upon Mr. Prendergast as a stalwart of the Association, he, for one, was surprised he had not joined in the deliberations in York.

The PRESIDENT asked Mr. Prendergast if he would care to make a statement, although he was at perfect liberty not to do so should he so prefer.

J. X. PRENDERGAST, in the course of an expression of his views on what had occurred, said that he was chairman of the Leeds Branch, which had adopted a policy which was opposed to Sunday opening. Some while previously a managers' committee had been formed to go into the matter, and he was rung up and informed of the meeting, to which he sent his managers. The next meeting he had attended himself, and on finding out what some of the proposals were under which Sunday opening would be granted, he refused to be associated with them. Ultimately he had approached the Watch Committee, and got the proposals to which he objected taken off. At no time had he any knowledge of asking the bigger groups to help him.

Here Mr. Prendergast interpolated: "I am British born, served in the last war, and am in the A.F.S. this war; I have a good charity record; I hope that my children will go into the business when they grow up." He then declared: "I have erected two theatres with my own money, but I am denied the right of free product in the market. The circuits get the first run."

Mr. Prendergast then gave an example to amplify his contention, which could not be published owing to the correspondence being confidential. Mr. Gibson had asked for his co-operation, but he was not the only kinema open on Sunday in York, but the Association had written only to him.

Ostracised and Attacked

He had been asked months ago by the authorities to entertain H.M. Forces. If other people wanted to translate that into general Sunday opening, let them be honest and say so; but in Leeds they were not, and the local authority decided that the troops should be allowed in at the price they could afford. Having agreed to that, he immediately entertained the troops with variety shows, and when Sunday opening was granted he also showed films. It was not until he used films that he was ostracised and attacked. Let the General Council stand up for the independent who could not get product, and allocate to him a fair and reasonable share of product, and he would co-operate over Sunday opening. He was being consistent, and, in his opinion, his entertaining of the troops was a piece of war service, but ever since then he had been coupled with incidents which had happened afterwards.

Mention of Blackmail

In regard to the suggestion to withhold films from those halls which opened on Sundays with a licence containing conditions such as those in York, if it was blackmail—as had been stated previously—to withhold them from the remainder of a group of halls because one had closed owing to war conditions, it was just as much blackmail, Mr. Prendergast continued, to withhold them on Sunday opening conditions. His kinema compared favourably with the circuit houses, and all he asked was to have the possibility of getting films as they could; but if what the General Council wished was to get him out of the Association, they could do so, but he would still stand by his principles.

Entitled to Fair Play

R. H. DEWES regretted very much that the last speaker had made this item appear as one of independent *versus* circuit, which it was not in any shape or form. He said that, as delegates were aware, throughout the country draft Orders were being made at a fairly fast rate permitting Sunday opening. When any such Order was expected, it was normal for exhibitors to meet and discuss the details.

If the conditions under which the local authority proposed to grant the licence were known, they were examined to see if they were reasonable conditions under which Sunday opening could be carried on without loss, because in the present state of this Industry it was perfectly obvious that an exhibitor could not extend his activities unless he was going to do so under reasonable financial conditions.

Sometimes the conditions suggested by local authorities were unreasonable, but whenever exhibitors in an area had spoken with one voice, those unreasonable conditions had been withdrawn or amended—there had never been a failure when exhibitors had been united, and there were only one or two cases where conditions were still unsettled.

At York one condition was that H.M. Forces had to be admitted at 7d., and were entitled each to bring in also at that price a female companion; further, that half the accommodation at every price in the theatre had to be reserved for soldiers and their friends at 7d. Exhibitors knew, as business men, if they worked that out, that it was not an economic possibility—you could not make Sunday opening pay.

The exhibitors in York desired to get those two unreasonable conditions removed, and it was to that movement that Mr. Prendergast refused his assistance.

At the commencement Mr. Prendergast was entirely alone, all other kinemas remaining closed; but since he had been operating under his Sunday opening permission with those conditions, one other independent had opened. It should be remembered that the country was at war, and they did not know the next area to suffer damage, but when it occurred the unhappy exhibitors often found that Sunday was the only day on which they could take money after a real blitz.

It was imperative, if you were going to extend your activities to Sunday, it should be under such conditions that changing your business from week-days to Sundays could be reasonable.

He felt it was a tragedy that Mr. Prendergast, with his standing in the Association,

Continued at foot of next column

should refuse his co-operation to resist conditions which were not suggested in regard to any other industry, and which were definitely unfair and uneconomic. If there was any hope of co-operation with Mr. Prendergast, he would be more than happy. It was not that he was so gravely concerned about York, but he was about the effect the position there was likely to have on other areas in the country, where it was already being cited.

Illegal Conditions?

Reference was made to the position in Sheffield and Grimsby, as reported through the General Purposes Committee by Coun. H. S. GENT and C. CLOW respectively.

Mr. METCALFE and Mr. FRANCE expressed the opinion that for licensing authorities to state what price should be charged for seats was illegal.

D. C. WALLS felt it was a pity the York business could not be settled. He admired Mr. Prendergast's principle of supplying seats to troops at 7d., but not to the extent of half his seating capacity. Would it not be possible for the York exhibitors to get together and agree on setting aside a certain number of seats that all could agree?

Mr. METCALFE pointed out that if exhibitors got together they were at perfect liberty to decide how many seats should be set aside for the troops, but the first thing was to get the condition itself taken off the licence.

He suggested that when by-laws were put into kinema licences they should be sent to the Association's solicitor, and that he should demand their withdrawal.

The report was received and adopted.

Jack Prendergast who spurns the penitential robe

Army Search for Technicians

TRADE TO AID NEW COMB-OUT

At last week's meeting of the General Council there was reference to the great need of men with any sort of electrical training, and it was mentioned that the Trade was given a broad hint to devote its attention immediately to training operators to enable the Army's needs to be met in the electrical field when they became more pressing.

During discussions it emerged that the War Office would be pleased to know the names of any soldiers possessing electrical experience who were doing other duties in the Army and who would like to transfer into a technical unit. Similarly, the names of those with some knowledge of electricity and perhaps little experience can also be put forward for a technical training course for transfer to a technical unit when proficient. For instance, members may know of an operator who is in the infantry who could be more usefully employed on military work concerned with the use of electrical instruments.

If members will send the name, regimental number, rank and unit—or, in brief, all those particulars which have to be written when an envelope is addressed to any soldier—to the General Secretary at 127, Wardour Street, London, W.1, he will transmit everything as received to the War Office.

SUMMER-TIME EXTENSION

C.E.A. Promises to Support Scheme

TWO HOURS MORE

A letter from the Theatrical Managers' Association was considered by the General Council of the C.E.A. It pressed the desirability of asking the authorities to extend summer time from the normal one hour to two hours, starting on April 5 next year, so as to enable a large number of people to attend places of entertainment and recreation for a reasonable time between the hours at which they leave work and the hour at which it might be presumed night air raids might begin.

Although every sympathy was felt with such a project, it was agreed that the Association could not initiate any such scheme, but would be willing to give support at a later stage if desired.

AMENDMENT URGED TO WAR DAMAGE BILL

MORTGAGE INTEREST NOT TO EXCEED PREMIUM INTEREST

CONSIDERATION WAS GIVEN BY THE GENERAL COUNCIL TO THE WAR DAMAGE BILL AS IT AFFECTS EXHIBITORS. IN THIS CONNECTION, IT WAS AGREED TO URGE THE GOVERNMENT SHOULD CONSIDER THE POSSIBILITY OF ARRANGING FOR THE REDUCTION OF ANY MORTGAGE INTEREST TO 2½ PER CENT. SO THAT THE INTEREST PAID BY THE GOVERNMENT IN RESPECT OF WAR-DAMAGE PREMIUMS MAY AT LEAST SATISFY THE MORTGAGE INTEREST.

The situation was reported upon by the Legal, Finance and Parliamentary Committee in the following statement:—

It appeared to the Committee that there is a possibility that the owners of damaged kinemas may in many cases have to wait until "such time or times as the Treasury may direct," during which time interest at the rate of 2½ per cent. per annum will accrue until the payment is discharged. In this business where a large part of its capital is found by way of mortgage, and for that matter in all businesses where finance is secured by this method, the interest of the mortgagee seems to be fully protected by the Bill.

In the meantime, an exhibitor will in the majority of cases be unable to follow his livelihood because he cannot obtain the necessary permits to remedy the damage to his property and the only income payable at a later date is the 2½ per cent. interest.

Meanwhile, his mortgage interest, which will not be lower than 4½ per cent., continues and will accumulate to the ultimate benefit of the mortgagee. As a result, when a future settlement is made an exhibitor may find very little compensation coming to him and the major part, possibly all, will go to the mortgagee.

The Committee thinks that if the Government in its wisdom has found it necessary to defer settlement of these claims until a later date and has fixed the rate of interest payable at 2½ per cent., an exhibitor, and any other trader in a similar position, should not be left with a wasting claim and that the mortgage interest should be similarly reduced to 2½ per cent., so that the interest paid by the Government should satisfy the mortgage interest. In this way at least when it came to the final settlement, an exhibitor would get his capital returned and the mortgagee would get his mortgage plus interest at the rate of 2½ per cent.

It should also be borne in mind that in the majority of cases an exhibitor will be paying the larger proportion of the premium. Accordingly, the Committee recommends to the General Council that this aspect should be placed before the Chancellor of the Exchequer and that the support of other bodies similarly affected should be invited.

More Operators for Army

WAR OFFICE PLANS DEFERRED

THE PROPOSAL THAT THE TRADE SHOULD SUPPLY 225 OPERATORS FOR THE EDUCATIONAL FILM TRAINING SCHEME FOR THE TROOPS HAS BEEN DEFERRED FOLLOWING REPRESENTATIONS FROM THE C.E.A.

This decision was announced in the following report accepted by the General Council:—

"A meeting was held between the Director-General of Recruiting and your president, honorary treasurer and general secretary, when a request was made for 125 operators now and a further 100 in about a month's time, for the educational film training scheme for the troops.

"Your officers intimated that it was impossible to comply with this request without closing a substantial number of kinemas, and we suggested that in the meantime the Army should use the personnel having this knowledge already enlisted and proceed with the training of suitable men.

"The Director-General accepted the situation and deferred this matter until a later date. We are hoping," the report concludes, "that we shall not have a further request."

NEXT GENERAL COUNCIL AT NOTTINGHAM

At last week's meeting of the General Council discussion took place on the arrangements for the next meeting.

A proposal that in February the General Purposes Committee only should meet in London was defeated, and it was agreed that the General Council should sit as usual.

After further consideration it was decided that the meeting be held in Nottingham on Wednesday, February 12.

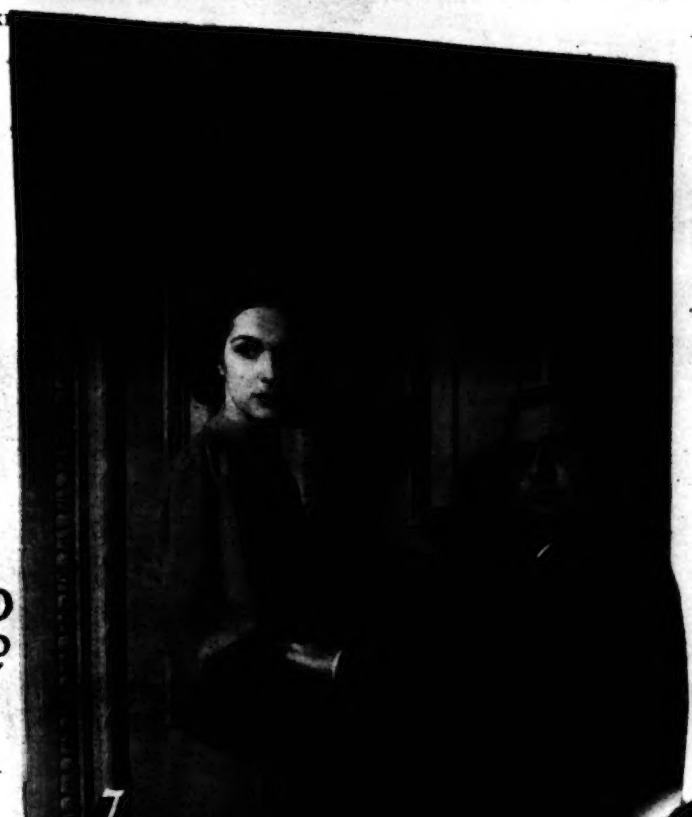
"LUNCH" AS USUAL AT BIRMINGHAM

In spite of war conditions, the Birmingham and Midlands branch of the C.E.A. has decided to hold its annual luncheon. This will take place, as usual, at the Midland Hotel, New Street, Birmingham, to-morrow, January 17, and will be followed by the annual meeting of members.

PYRAMID AMALGAMATED PICTURES, LTD.
present

Derek FARR
Vera LINDSAY

SPELLBOUND



LEISTER
HAY PETRIE · FELIX AYLMER
DIANA KING · W. G. FAY
GIBB McLAUGHLIN
MARION SPENCER

Produced by R. MURRAY-LESLIE
Associate Producer KEITH C. DRAYSON
Directed by JOHN HARLOW

RELEASED BY
UNITED ARTISTS

PROVINCIAL TRADE SHOWS

Jan. 17, at 11 a.m.	EMPIRE	CARDIFF
Jan. 21, at 10.45 a.m.	SCALA	LEEDS
Jan. 21, at 10.45 a.m.	GAUMONT	MANCHESTER
Jan. 22, at 10.45 a.m.	CIN. HOUSE	SHEFFIELD
Jan. 22, at 11 a.m.	TROCADERO	LIVERPOOL
Jan. 22, at 10.45 a.m.	PAVILION	NEWCASTLE
Jan. 24, at 10.45 a.m.	PIC. HOUSE	GLASGOW
Feb. 4, at 10.30 a.m.	WEST END	BIRMINGHAM

Joint Committee to Deal With War Closures

BUT ULTIMATE DECISION WILL REST WITH K.R.S.

Appeal to Board of Trade Urged

THE establishment of a joint committee of the K.R.S. and the C.E.A. to consider the financial commitments as regards film hire of kinemas voluntarily closed owing to war, was announced at last week's meeting of the General Council. An early meeting of the committee will be held, which will discuss the various points raised within the past few months by exhibitors.

report on the subject by the officers of Association was submitted by the Legal, ance and Parliamentary Committee, and rred to the previous discussions with K.R.S., whose policy was restated as llows :—

(*a*) In regard to kinemas closed as a result of damage from bombing, etc., contracts are automatically cancelled as from the date of damage.

(*b*) In regard to kinemas voluntarily closed as the result of bad business due to war, the renters have unanimously referred consideration of appeals by exhibitors to the K.R.S.

K.R.S. Attitude

The K.R.S., as the result of its experience and for the sake of expedition, drafted the form to which objection was taken by the C.E.A. The form was merely a piece of machinery, and the K.R.S. would be willing to consider any other method provided it supplied the necessary information.

The K.R.S. also asserted its bona fides that its scheme was in operation, and that considerable sums had already been granted by way of relief.

As to the position of a kinema which was part of a group, they deal with cases according to the position of the owner. If he was an independent exhibitor with one kinema, then it was the experience of one kinema that was taken into account. If it was a group of 12 kinemas, then the K.R.S. did not think it fair that they should be asked to take the loss for one kinema closed voluntarily, but that the capacity of the group to participate in the loss should be the determining factor. *If an exhibitor's interests in other kinemas turn out to be nominal, or a minority investment, there was no question of calling upon unrelated companies to share in the loss.*

At the meeting between the officers of the C.E.A. and the K.R.S., the report states, the debate was firm on each side, without being acrimonious, and ultimately led to the suggestion of a joint committee for the consideration of those cases. The renters intimated their willingness to accept this suggestion, provided it was a joint committee which reported its recommendations to the Council of the K.R.S., with which, the K.R.S. considered, must rest the ultimate decision. The work of another joint committee which reported in a similar manner should remove any fears of the K.R.S. Council overriding the agreed recommendations of the joint committee.

Conciliatory Methods

It is clear, the report goes on to state, that progress in this matter will be more easily achieved if there is an approach by means of the methods of conciliation which a joint committee affords. The alternative is, of course, a scrap, but that is a matter upon which the General Council will decide.

The officers have been at pains to ascertain whether the K.R.S. is treating all alike, and are informed very definitely that it is *because* all exhibitors are treated in the same way that the K.R.S. is so definite and united in adhering to its policy.

The officers recommend that the joint committee should be accepted. It has been ascertained in that event the joint committee can have an early meeting.

The Committee unanimously recommends to the General Council that the joint committee should be accepted, and that any further expressions of opinion, if thought necessary, should be by way of riders for the guidance of the representatives of the Association upon the joint committee.

As the K.R.S. has on its panels three members and its secretary, the Committee recommends the appointment of two similar panels, one to consist of the president, vice-president and past president; and the other of the hon. treasurer, Mr. Speakman and Mr. Walls, with the general secretary. The recommendation was made of two panels in case, through circumstances, any member of either should be unable to attend.

On the suggestion of T. FRANCE, it was agreed that a London member should be added to the panel, and the name of Mr. Fligelstone was put forward and accepted.

Definite Rights of Exhibitors

Questions were asked as to whether the new joint committee would draw up a new form of particulars in place of the one to which objection had been expressed, and whether exhibitors could not be given some definite rights in the method by which emergencies arising through war damage could be dealt with.

It was also stressed that each individual theatre should be considered on its merits.

The PRESIDENT stated that, as he understood it, the new joint committee would start at scratch, and would be able to discuss all the points which members had raised on the matter in recent weeks.

C. P. METCALFE *said he did not believe that any business man, if he were free to contract for films, would sign six months ahead without protecting himself against the contingencies of war.*

If an exhibitor tried to put a reasonable clause in a contract, as would be done in any other trade, the contract would be returned.

In his opinion, the first job of the new committee was to remedy that state of affairs so that if in six months' time an exhibitor was forced to close owing to stress of war, he would not have to go cap in hand to the K.R.S. and ask for charity because he would know he had reasonable protection.

J. MCCRACKEN was of opinion that some form of territorial examination of claims would be necessary to avoid uncertainty as to whether or not a kinema was obliged to close.

Appeal to B.O.T.

SPENCER-MAY said that, while the renters were entitled to put 26 clauses on their contracts, an exhibitor might not add one.

C. P. METCALFE *felt that, if any deadlock arose over the matter, an approach should be made to the Board of Trade, particularly in view of the fact that it was through the protection of the British Navy that American films reached this country, and the amount of money which was returned to the States from this side.*

The PRESIDENT repeated that there would be no delay in dealing with the various matters at an early meeting of the joint committee, when its policy would be formulated.

Fay Compton, in the role of Queen Victoria, in AN EMPIRE WAS BUILT, recently completed at Teddington by Warner Bros.

PLAN TO COVER CONSEQUENTIAL LOSS

C.E.A. Making Inquiries

The Legal, Finance and Parliamentary Committee has discussed at a number of its meetings the possibility of instituting a scheme—either within the C.E.A. or by arrangement with a suitable insurance company—to cover consequential loss in the event of a kinema being destroyed, so that an exhibitor would have some means of living until his kinema was reconstructed.

Inquiries which were initiated some little time back were deferred until the production of the Government's War Damage Bill which contains a prohibition against mutual insurance schemes to cover war damage and directs that the companies conducting such business shall be wound up.

The committee is making inquiries how far the prohibition in the Bill would prevent the formation of this scheme which it has in mind. There is a clause which authorises the Board of Trade to sanction schemes of which it approves and inquiry will be made of the Board of Trade as to whether what the committee has in mind would be likely to receive its sanction.

ELECTRICITY WAIVER IN LANCS.

Stalybridge, Mossley, Hyde and Dukinfield Joint Electricity Board has adopted a suggestion of the engineer that in the event of damage by enemy action to premises of consumers, rendering such premises uninhabitable for a period of not less than one week, the payment of fixed charges under the two-part tariff, and instalments on hire-purchase of apparatus, be waived during the period such premises are uninhabitable.

Paul Muni and Laird Cregar in a scene from HUDSON'S BAY, the spectacular adventure story which 20th-Century Fox will shortly present in this country.

ADMISSION PRICES FOR TROOPS

Free Seats Plea Not Intended for Trade

THE ATTITUDE OF THE WAR OFFICE TOWARDS THE PROVISION OF FREE OR REDUCED PRICED SEATS TO TROOPS WAS EXPLAINED AT THE LAST MEETING OF THE GENERAL COUNCIL, WHO WERE INFORMED THAT THE ORIGINAL SUGGESTION WAS BASED ON THE PRACTICE OF GIVING AWAY A NUMBER OF SUCH SEATS AND THAT LOCAL AUTHORITIES WERE SIMPLY INVITED TO ARRANGE THAT THEY SHOULD BE GIVEN TO MEMBERS OF THE FIGHTING FORCES.

The situation was the subject of correspondence between the Association and the Secretary of State for War, in which the facilities already granted to troops were indicated and regret expressed that the economic position of exhibitors as a whole prevented any further concessions being made.

The initial suggestion, it was pointed out, arose from a recommendation forwarded by the War Office to Army Welfare organisations, in which it was indicated that those organisations might provide and distribute free or reduced price seats at theatres, kinemas and football matches. The manner in which some organisations were putting the suggestions into operation was causing, it was declared, members a certain amount of embarrassment, and the request was made by the C.E.A. that it should be explained that the suggestions were addressed to them and "not intended as a plea to an industry which is already suffering severely."

Trade Difficulties Appreciated

In its reply, the War Office pointed out that the suggestion that free or reduced price seats at theatres, kinemas and football matches might be arranged for, and distributed to, the troops, was included in a letter which the Secretary of State recently addressed to all Lords Lieutenant, Lord Mayors, Mayors, Chairmen of District Councils, Provosts and conveners, inviting them to assist in the welfare of the troops.

When the Secretary of State referred to the provision of free and reduced price seats, he had in mind that in certain localities it is the practice to give away a certain number of such tickets, and he

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RAISED ADMISSIONS AFFECT DUNDEE BUSINESS

A. W. Hall Appointed Section Chairman

A STATEMENT THAT INCREASED PRICES OF ADMISSION WERE HAVING A BAD EFFECT UPON KINEMA BUSINESS IN DUNDEE WAS MADE AT THE LAST MEETING OF THE DUNDEE SECTION OF THE C.E.A.

During the discussion on admission prices it was reported that one member has introduced the 8d. price as against 9d. in other kinemas. Other members thought this was unfair, but as the exhibitor concerned has promised to reconsider the matter and give his decision it was agreed to defer further consideration meantime.

Another member who also felt that the increased prices were having a bad effect on business has postponed making any reduction change for a month.

New Officers

A. W. Hall, manager, King's Theatre, Dundee, was elected new chairman Dundee Section C.E.A. at the annual meeting of the section, in succession to Victor Hamilton. Other appointments were :—

Vice-chairman, A. H. Cuthill; secretary, Miss Minnie McIntosh, who is also delegate to the General Council; William Pennycook, delegate to the Executive Committee and the Benevolent Fund Committee; auditor, W. R. Knight.

VICTOR HAMILTON, on vacating the chair, referred to the difficult year they had passed through, but thought that on the whole they had weathered it well.

Miss MCINTOSH (secretary) gave a review of the business dealt with by the section.

MEARS ON THE CHARITY PERCENTAGE

Bournemouth Sub-section Meets

BOURNEMOUTH Sub-section of the Hants and Isle of Wight Branch of the C.E.A. met on Friday (January 10) and decided to implement the decision of the local licensing magistrates granting them Sunday licences immediately and to open on Sunday, January 19.

Coun. H. P. E. MEARS (National President) said that as the licences had been granted it was up to the exhibitors to open as a public duty on the terms laid down by the magistrates. Throughout the Sunday opening controversy in the town they had taken up the position that it was a question of whether the authorities wanted their houses open or not. In the public interest they had been granted permission to open and it was their duty now to accept their obligation.

The Folly of Restrictions

Later in the meeting, on the same subject, Coun. Mears, speaking as National President, said it was either right or wrong to open on Sunday. If it was right there should be no special restrictions put on their licences.

The national body had the matter in hand with the Home Office with a view to abolishing conditions on licences other than those necessary for the safety of the public. They could not anticipate what action might be taken, but they could say that the kinema Industry would in the future as in the past pay its fair share, and even more, to the charities of this country.

Whilst accepting the decisions of local authorities they still felt that it should not be a condition of Sunday opening that they should contribute a percentage to charity, but that it should be left to the good sense and good citizenship of the exhibitors. The members expressed special thanks to Elliott Turnbull, their hon. secretary, for the able way he had put their case before the magistrates when in the witness box the previous day.

ANNUAL MEETING

This was the annual meeting of the subsection, and officers were elected. After 12 years as chairman, Coun. Mears was succeeded by Geoffrey Bravery (Regent, Poole), who was elected by eight votes to six.

Coun. MEARS, who was appointed vice-chairman, said that it was very opportune that someone else should have the responsibility of the local branch, as he had much other work to do as National President and as a member of the Bournemouth County Borough Council.

Members unanimously concurred in a very hearty vote of thanks to Coun. Mears for the many services he had rendered on their behalf during the past 12 years.

Elliott Turnbull (Regent, Bournemouth) was re-elected hon. secretary and treasurer, and other appointments were: TRUSTEES, Coun. Mears, F. Bath (Premier News Theatre), and A. R. Harward (Electric Theatre, Bournemouth) ; AUDITOR, Mr. Hilbery (Westover, Bournemouth); COMMITTEE, the chairman, vice-chairman and hon. secretary, with Messrs. Thornton, Sutherland and Dejong.

A meeting of Command Welfare Officers is being held on January 7, the report concludes, and an opportunity will then be taken of explaining the points.

CONSCIENCE AND SUNDAY OPENING OF KINEMAS

Significant Speeches at C.E.A. Luncheon

A FEATURE of the General Council's visit to Newcastle last week was the luncheon at which there were notables amongst the guests, and no stint in the oratory of the occasion.

The National President (H. P. E. MEARS), returning with interest the Lord Mayor's jocular references to the wealth of those engaged in the kinema Trade, said he hoped, for the Lord Mayor's own financial sake, he would never find himself the creditor of one of "these rich men." He had even heard it suggested that this was one of the occasions when the wolves came into the lambs' pen to feed.

"As an Association," he continued, "we are genuinely democratic, and we shall continue to insist on our right to sack our leaders when we are dissatisfied with them. To-day we have good food and good fellowship. I ask you to compare that, and the atmosphere of freedom here to-day, with the conditions in Hitler's Germany. Could they understand our point of view, our spirit and determination, they would be much more gloomy even than they are now."

One for "Teddy"

Paying tribute to the matchless advice and assistance he had received as president from the past president, "Teddy" Hinge, Mr. MEARS said: "He is pretty well the perfect past president. Always there when he is wanted; never pushing himself in."

Charity Conditions

The CHAIRMAN (Stanley Gibson, Middlesbrough) said that the Industry recognised its responsibilities. They realised that entertainment was an essential in war time and they were prepared to meet every reasonable demand.

In reference to the conditions of Sunday opening, however, he asserted that the position was absurd and the usual charity condition a misnomer.

"Charity must be unconditional," he said, "something warmly and freely given, not something imposed and enforced.

"Conditions of opening varied so much as between town and town that neither logic nor reason could be claimed for the system. As exhibitors, we simply cannot see why a national standard of conditions cannot be imposed and the position so cleared for everybody."

In reference to the established right of military authorities to call for the Sunday opening of kinemas, Mr. Gibson said that he was at a loss to understand why, in any democracy, a right to be entertained conceded to members of the Forces should be denied to the civilians who were equally serving "in the front line."

The M.P.s Speak

After W. CARR had made felicitous references to the old stalwarts of the Industry, Lt.-Col. SIR CUTHBERT HEADLAM, D.S.O., M.P. for Newcastle North, said that he had come to realise how vitally important a rôle the exhibitors played in the task of maintaining public morale.

"Without destroying the entertainment value of the film," said Sir Cuthbert, "you have the great agent for teaching the man-in-the-street what democracy means, what we are fighting for, and how we are fighting for it.

"People could be shown that the destinies of Britain lay in the hands of the British people, and he was convinced that the man who took no interest in the Government of his country was not a democrat but an inviter of dictatorship."

Sunday opening is a matter of conscience with many people; but he could assure the exhibitors that they were assured of the support of M.P.s in any action they proposed that could be shown to benefit a majority.

Logic

A. EDWARDS, M.P. for Middlesbrough, was much more definite on this vexed matter. "I suppose," he said, "that I may claim to be a more regular church-goer than the majority of men in the room; but I could not presume to decide what is best for the men who are to do our fighting.

"What a tragedy it would be for Britain, and the Sabbatarians, if the fighting men turned Sabbatarian, and the R.A.F. refused to attack raiders because they came on Sundays, or the Fleet gunners refused to fire on enemy submarines on Sundays!

"Let men do as their conscience impels them, and not as somebody else says they should do. Let people who wish to go to kinemas on Sunday go there as freely as those who wish to go to church."

Record Charity Results

After W. SPEAKMAN, of Liverpool, had expressed the thanks of visiting delegates for the generous hospitality, ALFRED SMITH, secretary of the Northern branch, announced amid applause that the proceeds of the annual Sunday charity shows created a new record. Not only had they realised his ambition to top the £1,000 mark, but they had done with £114 in hand. After making customary deductions, cheques for approximately £530 were handed to R. C. Bromhead for the C.T.B.F. and to F. J. Crawley, Chief Constable, for the Newcastle Police-Aided Association, which, for many years, had provided boots and stockings for the poorest of the city's children.

MR. BROMHEAD said that a not-too-popular slogan to the "blitzed" was peculiarly applicable to the fund. "We can take it," he said. "More than that, we can give it."

Despite difficult conditions, he added, the fund would not reduce the grants made to their annuitants. Unemployment now made smaller calls on the fund, but, against that, they had entirely new types of claimants in the persons of those who had been bombed out of their homes, or whose places of employment had been knocked out.

"The claims are heavy," he added, "but we are determined to assist these unlucky ones."

MR. CRAWLEY, the Police Chief, said that he would not trouble the members with the statistics of assistance given to needy children by the police fund. "You will be better pleased to learn," he said, "that there are no deductions whatever, no establishment or administrative charges. A perfect social system, there would be no such need; but the system is far from perfect and the need is distressingly acute."

A Pioneer Toasted

G. T. TURNBULL, representing the film distributors—who had supplied gratis the programmes for charity shows—said that he desired to add one more respected name to the toast list, long as it had seemed. That was Mr. James McHarg, a pioneer, who was now in his eightieth year.

"We have national unity now," continued Mr. Turnbull, "and I see no reason why the relations between exhibitors and renters should not be cordial and mutually understanding. We are inter-dependent and the better the degree of friendly co-operation the greater must be our joint prosperity."

In the matter of charity, Mr. Turnbull thought the charity show was a sound gesture for the Industry to make and repeat. "When you want anything for charity," he concluded, "just ask for it and it's yours."

A scene from I WANTED WINGS (Paramount) featuring Ray Milland, William Holden and Constance Moore

Bournemouth Imposes S.O. Conditions

7½ PER CENT. FOR CHARITY

Bournemouth is to have Sunday opening of kinemas after years of apparently fruitless effort on the part of those desiring it. The conditions imposed are:—

Hours—3 p.m. to 9 p.m.

A contribution of 7½ per cent. of gross takings, less Entertainment Tax, to charity.

No employees to be worked more than six days a week.

No "H" films to be shown.

Detailed conditions in connection with the levy to be stated on the licences.

Licences granted for one year, but it was stated that the Order permitting the granting of the licences would operate only as long as the Defence of the Realm Regulations remained in force.

In making the application before the Licensing Magistrates on January 9 R. H. Lewis Manning asked that the opening hours should be from 2 p.m. to 10 p.m. and that the amount payable to charities should be based on the seating accommodation available as follows: Up to 500 seats, 10s. per Sunday; from 501 to 1,000 seats, £1 per Sunday; from 1,001 to 1,500 seats, £1 10s. per Sunday; from 1,501 to 2,000 seats, £2 per Sunday. These were terms, said Mr. Manning, which had been accepted in a large number of towns in different parts of the country.

The Magistrates' Clerk (T. D. Whalley) said he had collected information which was quite contrary to that.

Elliott Turnbull (manager of the Regent, Bournemouth, and hon. secretary to the Bournemouth Sub-section of the Hants and Isle of Wight branch of the C.E.A.) said the terms suggested came from the General Council of the C.E.A. as those accepted by benches of magistrates in various parts of the country.

G. Mooring Aldridge, appearing for the Bournemouth United Church Committee representing the local Ruri-Decanal Conference and Free Church Council, said he was not opposing the opening of kinemas on Sundays, but wanted certain restrictions. He suggested that everything had been done to entertain the soldiers on Sundays and he had his doubts whether anything further was necessary.

He put the following five points for the consideration of the Bench:—

(1) A percentage for charity.
(2) Half-price for all members of H.M. Forces in uniform.
(3) Sufficient kinemas only to be opened in each district.
(4) Hours of opening to be not before 6 p.m.
(5) Choice of films to be shown to be left to a selected committee.

Mr. Turnbull said in regard to the suggestion that half-price should be charged members of the Forces that when other businesses made similar concessions the kinemas would do the same.

After the application had been granted Mr. Manning told the Bench that he had just been informed that the 10s. per 500 seats basis would amount to about £1,200 a year for charity. He asked the Bench to reconsider their decision as to the charity contribution in the light of that new information.

The Bench adhered to their previous decision.

ELLESMERE PORT EFFORT FOR HOSPITALS

Management of the Hippodrome, Ellesmere Port, of which W. J. Speakman is managing director, has decided to hand over part of the takings for the week commencing February 10 to the District Hospital, owing to the customary pantomime in aid of the hospital not being held this year. A minimum of £30 is guaranteed.

ULSTER'S FIRM ATTITUDE TO FREE M.o.I. SHOWS

Refuses to Wait Upon War Propaganda Publicists

NOTWITHSTANDING ministerial pressure the Ulster Trade has decided to adhere to its resolve not to agree to the running of free propaganda shows within a two-mile radius of any kinema. Exhibitors also refuse to show slides free on the grounds that newspapers, etc., are being paid for the advertisement which forms the subject of the announcement.

These are two matters upon which Ulster exhibitors are taking up a firm attitude. Despite the Trade having refused to agree to the local branches of the Ministry of Information and Ministry of Food running free shows within a two miles' radius of any kinema, the two Departments are still trying to get the Trade to remove its objections.

The Trade, however, has replied that it sees no reason to depart from the attitude taken up. To a suggestion that the committee or a delegation from the Trade should call upon representatives of the two Departments to discuss the matter, a reply has been sent that as the Trade is not seeking any favours and is not going to do any waiting upon people who make requests to them, but that the Departments concerned if they so wish can come and air their views at the next meeting of the Association.

A request from the local branch of the Ministry of Supply for the Trade to show free slides appealing for binoculars has been politely turned down by the committee of the Association, who have pointed out that large sums of money are being spent locally on advertising in the Press and on posters, while kinemas, in their newsreels, for which they have to pay substantial amounts, have been giving free publicity to the binoculars appeal. The committee also added that they do not see why they should ask the Trade to give free slides as well.

A.R.P. Regulations

In response to the request of the A.R.P. authorities the Trade is examining how best it can help in this vital service, and is to confer with the authorities and the Northern Ireland Department of Public Security. The latter body is, it is understood, drawing up suggestions for kinemas, but before circulating them to the Trade in general, will confer with the Association to make them as practicable as possible.

Advertisements Refused in Eire

T. H. MacDermott, at the Classic, Belfast, has for once found his plans in the matter of enterprise not go just as he would like, but he is in the happy position of being able to say that he has benefitted as a result of the set back. As "The Dictator" was not to be shown in Eire, he followed the example of the Coronation film and sent advertisements to Dublin papers giving the times of screening and times of special trains, but the Dublin papers while willing to publish the advertisements were informed that the Eire Censor would not permit them to do so. Needless to say that the Belfast papers did not hesitate to give considerable publicity to this refusal.

For Midland Boys on Service

Birmingham Renters' Comforts Fund is still carrying on its good work of sending weekly gifts to members of Midland renters' staff serving with the Forces. Miss Carless (20th Century-Fox), hon. secretary of the Fund, states that upwards of thirty boys on service are now on her list. Vic Jones (chairman) is having a balance-sheet prepared showing the operations of the Fund during its first six months.

While there is still a small balance in hand, he appeals to those renting staffs who have evacuated from the centre of the city to make a special effort to maintain their weekly voluntary contributions.

Kenny Baker and Ann Miller in a scene from HIT PARADE OF 1941, the new Republic all-star de-luxe Super Musical, which is one of the high spots of British Lion's New Year offerings

HIT TUNES! HIT COMEDY! HIT STORY!
HIT CAST! HIT PARADE of 1941

COLUMBIA

PRESENTS

Boris Karloff

IN

BEFORE I HANG

WITH

Evelyn Keyes • Bruce Bennett

SCREEN PLAY BY ROBERT D. ANDREWS
Directed by NICK GRINDE

DAILY FILM RENTER
"Competently made chiller for popular patronage. Karloff essays a welcome incursion into character acting and some may think he is more impressive in this than in his latter exposition of the familar 'monster' interpretation."

KINEMATOGRAPH WEEKLY
"Polished staging gives additional support to the sensational illusion. Good star thriller for the masses."

CINEMA
"Thoroughly dependable offering where type is liked, with obvious star pull."

COLUMBIA PICTURES

COLUMBIA

PRESENTS

Joe E. Brown

IN

SO YOU WON'T TALK?

With **Frances Robinson**

Vivienne Osborne · Bernard Hedall · Tom Dugan

ORIGINAL SCREEN PLAY BY RICHARD FLOURNOY

Directed by EDWARD SEDGWICK

KINEMATOGRAPH WEEKLY

"Action is fast and it should do extremely well at popular halls, for the star is seen to his best advantage."

CINEMA

"... competent direction; excellent settings and general technical qualities. Dependable offering for generality of halls."

DAILY FILM RENTER

"Acceptable comedy offering ... Joe E. Brown here essays a dual role and makes a convincing job of it ..."

COLUMBIA PICTURES

COLUMBIA

PRESENTS

ANGELS OVER BROADWAY

STARRING

Douglas Fairbanks, Jun.

WITH

Rita Hayworth · Thomas Mitchell

WRITTEN, DIRECTED & PRODUCED BY BEN HECHT

Associate Producer DOUGLAS FAIRBANKS, Jun.

KINEMATOGRAPH WEEKLY
"Excellent general booking, a picture with star values and everything . . . for the box office there are tremendous title, star and author values."

CINEMA
"... an attractively slick slice of melodramatic entertainment. Outstanding general entertainment."

DAILY FILM RENTER
"It is typical Ben Hecht."

COLUMBIA PICTURES

COLUMBIA

PRESENTS

Cary Grant
Martha Scott

IN

THE TREE of LIBERTY

From the book by Elizabeth Page • Screen Play by Sidney Buchman

WITH

Sir Cedric Hardwicke
Alan Marshall · Richard Carlsen

PRESENTED BY FRANK LLOYD PICTURES INC.

JACK H. SKIRBALL, Associate Producer

***Produced & Directed by* FRANK LLOYD**

KINEMATOGRAPH WEEKLY

"Outstanding booking. It has human interest . . . feminine appeal . . . star values are the key to box-office favour."

DAILY FILM RENTER

"Fine production, good acting, excellent direction and a gripping story . . ."

CINEMA

"Columbia's noble film . . . Artistic direction, beautifully realistic portrayal, comedy relief. First-class popular entertainment."

COLUMBIA PICTURES

COLUMBIA

PRESENTS

Clive Brook and Diana Wynyard

IN

FREEDOM RADIO

Raymond Huntley · Derek Farr
Joyce Howard

Director: ANTHONY ASQUITH

(By arrangement with Paramount British Productions Ltd.)

A TWO CITIES FILM PRODUCTION

KINEMATOGRAPH WEEKLY

"It's a British film that will beat the Blitz. Excellent general booking. The film is every inch a woman's picture. There are terrific star and title values. Needless to say such a magnificent composition of essentials can't fail at the universal box-office."

DAILY FILM RENTER

"First-rate general booking, with added asset in subject matter. The picture builds up plenty of tension and romps home to a tense climax . . ."

CINEMA

"Assertive direction, powerful all-round portrayal . . . . virile, melodramatic entertainment."

COLUMBIA PICTURES

"FREEDOM RADIO"

One of the most eagerly awaited British films is FREEDOM RADIO, the Two Cities-Columbia production co-starring Clive Brook and Diana Wynyard, and directed by Anthony Asquith. The story, a strong mixture of drama, romance, human interest and thrills, deals with the inception and development of the famous German Freedom Radio station. The picture is to be Trade shown at the Columbia Private Theatre, at 10.30 this (Thursday) morning

NAMES in the NEWS

CHESTERFIELD APPOINTMENT—CHANNING TO AID "WAR WEAPONS"—GRIMSBY MOVE—NEWCOMER TO LEICESTER

Rex Stewart has been appointed manager of the Odeon, Chesterfield, to succeed Jack C. Bevan-Walker, who has joined the R.A.F. Until last August he was manager of the New Imperial Theatre at Brighton, which was closed due to war conditions.

Mr. Stewart has an extensive experience of the entertainment business, and was manager of a theatrical company at a time when George Formby came to him and was billed as "a chip of the old block."

Early in February, **W. H. Wilson**, manager and licensee of the Olympia, Blackburn, is leaving to take up a similar position at Camberwell, S.E. London.

Formerly a well-known manager in the north country, **Sidney George Logan** is now serving in the administrative section of the R.A.F. From 1923 until 1926 he was manager and licensee of a South London kinema.

S. J. Channing, general manager of the Regal, Camberley, has been elected to the Organising Committee of the forthcoming Weapons Week arranged by the Frimley and Camberley Urban District Council.

Engaged

Miss Audrea Knowles Milne, the 18-year-old daughter of Ald. R. K. Milne, solicitor to the North-Western branch, has become engaged to James Dixon, of Birkdale. Ald. R. K. Milne was the first Mayor of Bebington.

Presentation at Grimsby

T. H. Barnett, who has been manager at the Palace, Grimsby, for eight years, has taken over the management of the Rex, Corporation Road, in succession to L. O'Dare, who is leaving Grimsby for Huddersfield. Recently E. Sneison (chief operator), on behalf of the Palace staff, presented Mr. Barnett with a natural ebony walking stick.

The manager of Warner Brothers' Leeds branch, **Charles P. Stack**, has recently become the proud father of a baby daughter.

A. E. Crabb, the new manager of the Picture House, Leicester, comes from the Gaumont, Birmingham, where he was in charge during Birmingham's "blitz" nights. For a number of years he was one of the publicity managers of the Gaumont-British group. In recent years he has been more engaged in kinema management, although he retains his publicity post in an advisory capacity. His home is near Loughborough.

Charles Potter, popular 25-year-old manager of the Queen's, Formby, is joining the Royal Navy. A native of Liverpool, Mr. Potter started in the kinema business as a doorkeeper, and by dint of hard work he became manager of the Queen's about 18 months ago.

Glasgow Corporation Health Committee has expressed appreciation to **James Munro**, manager of the Empress Playhouse, who has repainted, free of charge, the stage scenery at the Cartloch mental hospital.

Wedding Bells

G. BRIAN SNAPE WEDS

Before Joining R.A.F.

G. Brian Snape, secretary of the Snape circuit, Manchester, of which his father, Alfred Snape, is the principal, was married on Saturday to Miss Peggy Matthews, at St. Ann's Church, Manchester. Brian has temporarily left the kinema Trade to tackle a spot of work of National importance. As a leading aircraftsman he is training for a commission in the R.A.F. About 100 guests, including many members of the kinema Trade, attended the wedding reception held at the Midland Hotel, Manchester.

Cardiff Kinema Romance

The wedding has taken place at Cardiff of P.O. **Jack Robinson**, who was house manager of the Capitol, Cardiff, until he joined the Forces, and **Miss Edna Pearson**, who was a member of the Capitol staff.

Several members of the kinema staff, including Frank Davison, who was best man, attended the wedding and reception. Afterwards the couple left for their honeymoon in London and the South.

Chester Cashier Married

Miss Gwendoline May Millar, cashier at the Odeon, Chester, was married last week to Christopher James William Johns, of the Cheshire Regiment.

Southampton Ceremony

Constance Sidwell, manageress of Southampton's Regal Café for the past two years, was married on Thursday to Pilot Officer Thomas F. Harrison, who before the war was a well-known business man at Salisbury. The ceremony was attended by S. Parsons, Area Administrator for Odeon Theatres, and H. L. Gilley, manager of the Regal. The honeymoon is being spent in London and Devon.

WELL KNOWN BRISTOL EXHIBITOR PASSES

S. H. Justin

TRAVELLER AND BENEFACTOR

IT is with regret that we announce the death of S. H. Justin, proprietor of the Olympia and Premier kinemas at Bristol, whose death occurred suddenly last week. He was one of the pioneers of the business in the West Country, back in the early days of the century he showed films as a side show on the site on which the present Olympia now stands, and his son, who is now manager of that house, worked the projector. Later he ran kinema shows in shops at Weston-super-Mare, and then just before the Great War built the two kinemas at Bristol. He had been a member of the Bristol branch of the C.E.A., and served for some time as delegate. He was also a vice-president of the C.T.B.F.

He was a great traveller, and had visited practically every part of the world, and in the 'nineties toured Australia with Zimmerman, the American racing cyclist. Later he became a manufacturer of cycles in Bristol, and was one of the first men to drive a motor-car in the city.

When he was a member of the Bristol Board of Guardians, he presented the Stapleton Institution with kinema equipment

He endowed four beds in the Bristol Royal Infirmary at a total cost of about £6,000, and some years ago when the question of a war memorial was hanging fire in the city he offered £1,000 to start a fund, or, alternatively, to provide the expense of the memorial himself. Mr. Justin, who was 75 years of age, was at the Olympia a few days before his death and was then apparently in his usual health and strength.

The Funeral

At the funeral, which took place at Canford Cemetery, Bristol, the C.E.A. was represented by S. W. Savery, secretary of the Bristol branch. Mr. Alway represented the staff of the Olympia, and Messrs. Belstin, Lock and Miss Guppy the Premier, kinemas owned by Mr. Justin.

Amongst the floral tributes was a wreath from the Bristol branch of the C.E.A.

Appeal Fails Against Quota Conviction

CIRCUIT FOUND "WORTH-WHILE" BRITISH FILMS ALREADY BOOKED

BEFORE the Appeal Committee of the London Sessions on January 10 Metropolitan Provincial Cinematograph Theatres, Ltd., appealed against a fine of £100 and 40 guineas costs, which had been imposed by Paul Bennett, V.C., at West London Police Court. They were convicted of "Having exhibited to the public at the Hammersmith Palace Theatre films registered as foreign short films, failing to exhibit the prescribed proportion of films registered as British short films.

Anthony Hawke, for the Board of Trade, said that in the year beginning October 1, 1938, to September 30, 1939, the applicants exhibited 7.55 British long films and 7.04 British short films, which was just a little more than half of the requirements. The company explained that they were in a difficulty over their quota requirements because they only took over the Hammersmith Palace Theatre suddenly in May, 1939, and the theatre had previously been operated as a variety theatre. They explained that having to take it over in the middle of the year no programmes had been booked and they were in a very difficult position. They were therefore thrown back on showing what films they could get, and quite frankly they stated "We had to take what we could without hope of complying with the quota requirements."

Not a Small Company

This was not the case of a small struggling concern, declared Counsel, as it was owned by the 20th Century Cinemas, Ltd., which was a public company with an authorised capital of £240,000 and a subscribed capital of £150,000. It was not a company which was lacking in resources, as it owned five other theatres—the Empress Theatre, Hackney; Kilburn Empire; Croydon Empire; Ilford Hippodrome, and the Century Theatre, Clapham. Such a company would have a big pull with the renters, and they were not faced with the difficulties of the small renter. The company could have gone back four years in its choice of films, and in that time could have selected from 771 British long and 882 short films. In these circumstances it was questionable whether it could be said they made any real effort to comply with the requirements, and the matter was under their control.

Good Films All Booked

Christmas Humphreys, for the applicants, said there was a section in the Act which provided exemption to a company which had defaulted in its requirements if there were circumstances beyond their control. Again and again the company had defaulted but had not been prosecuted, but on this occasion they were refused a certificate of exemption. Kinemas such as this had to be run on an economic basis, otherwise they closed down. When they entered the market in May they found that every worth-while film had been booked six months previously. Some British shorts were shown and they were booed and hissed from the gallery and had to be withdrawn. They could not show "second" films and keep open. If they could have found films that their patrons would have liked they would have shown them. Because they could not find films that the house would stand they defaulted. All the kinemas in the neighbourhood were in circuits of American-owned houses, and the leavings on the film market were not sufficient to show to keep up with the quota and the applicants therefore relied upon Section 13 of the Act which provided exemption. Instead of closing down and putting their staff out of work they carried on as best they could and showed some British films. They only had four months of the quota year left and two of these were August and September, which were notoriously bad for kinemas. Had they the whole year before them they could have picked up and shown the necessary films. He asked the Committee to say that the particular set of circumstances warranted a lower fine, particularly as this was the first conviction.

The Chairman said that the appeal would be dismissed, and the applicants would be ordered to pay 20 guineas additional costs.

Pat O'Brien as Knute Rockne in A MODERN HERO (Warner)

LONDON TRADE SHOWS

Continued from page 6

his house. A final shot from a member of the posse kills him. Frances, who is looking through her window sees the scene, and when the ape's head rolls off, revealing the doctor, she rises and walks. The miracle he has worked for has occurred.

Wednesday

The Fighting 69th (*Warner*)

Private Theatre. **11 a.m.**

Cast: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh. **Director:** William Keighley.

James Cagney's name on the star list is usually a guarantee of a good rousing action story, and "The Fighting 69th" is no exception. Cagney is a cocky young private in the famous New York regiment, and his career in the military training camp is one long series of clashes with authority.

That Gang of Mine (*Pathe*)

Cambridge Theatre. **11 a.m.**

Cast: East-Side Kids, Dave O'Brien, Clarence Muse, Joyce Bryant, Eugene Francis. **Director:** Joseph Lewis.

The story concerns an old Southern negro who is willed a race horse, Blue Knight. Impoverished, the man finds refuge in a barn where the East-Side Kids find him. One of the members of the gang, Muggs, played by Leo Gorcey, begins to realise a life-time ambition—to become a jockey, despite his lack of knowledge in riding.

The gang scrape together all cash to enter the horse in a race and Muggs rides but loses. Once again, the horse is entered in a handicap race and at the last minute Muggs relents and lets a more experienced jockey ride.

The Road to Frisco (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page, Alan Hale, Roscoe Karns. **Director:** Raoul Walsh.

That fast-moving and actionful drama, "The Road to Frisco," largely concerns the love affair between George Raft, as a hard working young lorry driver who staunchly believes in his own future, and Ann Sheridan, as a waitress in a roadside café. Their romance hits a snag when the wife of Raft's boss (Ida Lupino) falls in love with him. Chagrined because of his continued coldness towards her, she accuses him of complicity in her husband's murder, and from then on the action of the film moves with increasing tempo to its astounding climax.

East of Piccadilly (*Pathe*)

Cambridge Theatre. **2.15 p.m.**

Cast: Judy Campbell, Sebastian Shaw, Henry Edwards and Niall McGinnis. **Director:** Harold Huth.

This British super thriller, produced at Welwyn and directed by Harold Huth, is based on an original story by Gordon Beckles.

The police are baffled when a mystery killer strangles, by means of a silk stocking, ladies of easy virtue in the streets of Soho. A famous novelist and woman crime reporter endeavour to solve the mystery, and in making the attempt the crime reporter also very nearly meets with an untimely end. They shadow an eccentric American whom they suspect, but he turns out to be the wrong man. The real murderer is an attendant in a Soho cafe and he gives himself away by means of the peculiar method in which he arranges the knives and forks on the café tables.

"GREAT DICTATOR" TAKINGS FOR CHARITY

Harry Buxton has announced that the entire takings from the first showing of "The Great Dictator" at the Gaiety, Manchester, last week, are to be given to the Lord Mayor for the relief of local distress.

Company Notes and News

NEW PRIVATE COMPANIES.

Vogue Caterers, Ltd.—Registered in Edinburgh Dec. 28. Capital, £500 in 500 shares of £1 each. Objects: To carry on in association with theatres, music-halls, kinema theatres or television theatres the business of restaurateurs, purveyors and caterers, and wholesale or retail dealers in all manner of goods supplied to or required by such theatres, music-halls, etc. Directors: Richard V. Singleton, Bracfoot, Kilbochside Road, Carmannock; George Singleton, The Anchorage, Burnside, Rutherglen (directors of Singleton Cinemas, Ltd.); Richard V. Singleton, junior, 8, Chatelherault Avenue, Cambuslang. Qualification: One share. Registered office: 105, St. Vincent Street, Glasgow.

Ritz (Dublin), Ltd.—Registered in Dublin Dec. 31. Capital, £6,000 in 6,000 ordinary shares of £1 each. Objects: To carry on the business of kinema proprietors, proprietors or managers of halls, pavilions, exhibitions, assembly rooms, etc. The first directors are not named. Secretary: W. J. Adams.

Kinematograph Refreshments, Ltd.—Registered Jan. 6. Capital, £100 in 100 shares of £1, each. Objects: To carry on the business of caterers, confectioners, tobacconists, manufacturers of and dealers in chocolates, sweets, ice cream, mineral waters, refreshments and cigarettes, dealers in all supplies for kinemas, theatres, halls and entertainments, etc. Directors: Lazarus J. B. Levin (director of Invincible Cinemas, Ltd.) and Mrs. Rosetta Levin, both of 554, Derby Road, Nottingham. Qualification: None required. Remuneration: As fixed by the company. Registered office: 24, Corridor Chambers, Market Place, Leicester.

G.S.R. Supplies, Ltd.—Registered Jan. 6. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of caterers, confectioners, tobacconists, manufacturers of and dealers in chocolates, sweets, ice cream, mineral waters, confectionery, refreshments and cigarettes, dealers in all supplies for kinemas, theatres, halls and entertainments, etc. Permanent directors: Horance J. D. L. Walmsley, 14, Lucknow Drive, Nottingham (director of H. J. Baldwin and Co., Ltd.); Francis W. Doleman, 473, London Road, Leicester, incorporated accountant; Saml. Graham, 21, Oundle Drive, Wollaton Park, Nottingham, kinema proprietor; Wm. Chell, Field House, Radcliffe-on-Trent, builder and contractor; John H. Pettit, Wendayne, Bittleswell Road, Lutterworth, near Rugby (director of Roxy Cinema (Nottingham), Ltd.). Remuneration: As fixed by the company. Secretary: F. W. Doleman. Registered office: 24, Corridor Chambers, Market Place, Leicester.

SATISFACTIONS.

Chas. Ferrier, Ltd., theatrical, music-hall, variety, concert and kinematograph agents, etc., 125-9, Shaftesbury Avenue, W.C.2.—Satisfaction in full on November 22, 1940, of debenture dated June 3, 1935, and registered same date, securing £400.

Bradford Theatre Royal Picture House, Ltd., 9, Tyrrel Street, Bradford.—Satisfaction to the extent of £500 on September 5, 1940, of debentures authorised August 1, 1921, and registered August 9, 1921. (Notice filed December 26, 1940.)

RECEIVERSHIP

Grand National Pictures, Ltd., Wallace House, 113-117, Wardour Street, W.1.—G. C. Jarvis, F.C.A., of Linz House, Dominion Street, E.C.2, was appointed Receiver and Manager on December 13, 1940, under powers contained in second mortgage debenture dated October 31, 1940.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Angels Over Broadway (Columbia)—American.	78 min. (A)	Douglas Fairbanks, Jr. Rita Hayworth, Thomas Mitchell.	Sophisticated cross-section of life melodrama with a hard-boiled New York setting. Story ingenious, intriguing and powerful, acting very good, dialogue brilliant and climax terrific.	Excellent general booking. Hardly suitable for youngsters.
Charter Pilot (20th Century-Fox)—American.	70 min. (U)	Lloyd Nolan, Lynn Bari, Arleen Whelan.	Aerial romantic comedy melodrama, with realistic thrills and snappy comedy interludes. Teamwork good, direction resourceful and dialogue snappy.	First-rate two feature programme proposition for the masses. Safe for youngsters.
***Freedom Radio (Columbia)—British.**	95 min. (A)	Clive Brook, Diana Wynyard, Derek Farr.	Spectacular, suspenseful political adventure melodrama, topical in theme and exciting in interpretation. Good performance by stars and support, vital direction and convincing atmosphere. Climax terrific.	Excellent general booking. Will not harm youngsters.
Hold That Woman (Pathe)—American.	65 min. (A)	James Dunn, Frances Gifford, George Douglas.	Romantic melodrama with gangster trimmings. Plot a trifle scrappy, but nevertheless versatile. Teamwork good, direction alert and presentation realistic.	Reliable two-feature programme proposition for all classes. Great for youngsters.
Hullabaloo (M-G-M)—American.	78 min. (U)	Frank Morgan, Virginia Grey, Dan Dailey, Jr.	Irresponsible gay comedy in broadcasting atmosphere. Big novelty values in clever impersonations stunt. Excellent work from star, juvenile and adult support. Good dialogue and breezy situation.	Very good popular booking Good for youngsters.
Quarterback, The (Paramount)—American.	74 min. (U)	Wayne Morris, Virginia Dale, Lillian Cornell.	Collegiate romantic comedy drama built on novel lines. Story ingenious, acting versatile and double exposure photography clever.	Attractive two-feature programme proposition for all classes. Good for youngsters.
***Spellbound (U.A.)—British.**	81 min. (A)	Derek Farr, Vera Lindsay, Hay Petrie.	Spiritualistic melodrama describing the effects of psychic phenomena on a sensitive young man. Story inconclusive but acting sincere and surface incident thought-provoking. Feminine appeal obvious and title good.	Out-of-the-rut proposition for other than industrial halls. Not for youngsters.
Third Finger, Left Hand (M-G-M)—American.	93 min. (U)	Myrna Loy, Melvyn Douglas, Raymond Walburn.	Gay romantic comedy of deception, slyly seasoned with a provocative yet harmless sex interest. Grand team work by co-stars, good support, smart dialogue and snappy direction. Feminine angle irresistible.	Excellent light booking. Safe for youngsters.
Tree of Liberty, The (Columbia)—American.	115 min. (U)	Cary Grant, Martha Scott, Cedric Hardwicke.	Spectacular period political melodrama describing events which led to Britain's surrender of her American colony. Sentiment slightly anti-British, but principles high, action steady, acting competent and highlights thrilling.	Outstanding booking, particularly for family and high-class halls.

* A British Picture.

REVIEWS FOR SHOWMEN

Angels Over Broadway

Columbia. American (A). Directed by Ben Hecht. Featuring Douglas Fairbanks, Junr., Rita Hayworth and Thomas Mitchell. 7,058 *feet. Release not fixed.*

SOPHISTICATED cross-sections of life melodrama, with a hard-boiled New York setting, telling of an alcoholic, disillusioned playwright who acts the good Samaritan while under the influence of drink. He saves three people from themselves and, in the process, finds marital restitution.

Few of the principal characters are worth while, but their frailties, nevertheless, make an intriguing and powerful story. Incidentally, it all happens during one night, and Ben Hecht, author and director, unfolds his real life story concisely and cleverly.

The complete play, backed by excellent acting, has vitality, suspense, humanity, wit, morality, virility and, above all, shrewd and scintillating dialogue. Excellent general booking, a picture with star values and everything.

Story.—The weak-kneed Charles Engle steals three thousand dollars belonging to his firm. He is given a few hours to make good the deficit. He contemplates suicide. While waiting the opportunity he visits a fashionable café. Bill O'Brien, a young confidence man, mistakes Engle for a wealthy man and plans to fleece him by planting him in a crooked card game. Bill persuades Nina Barona, a dancing girl, to become his decoy.

Meanwhile, Gene Gibbons, a drunken playwright, discovers that Engle is a potential suicide. The information is passed on to Bill. Gibbons, the worse for drink, decides to help Engle. He plots to outwit the card sharpers by arranging for Engle to leave the game after he had taken "sucker" money. Bill reluctantly co-operates, but demands his cut. Nina, too, joins in. At the crucial moment, Gibbons flops out. The others go through with the scheme. It is pulled off to the accompaniment of gun-play and fisticuffs. Engle gets his money and the experience reforms Bill and Nina. Gibbons, the author, is unaware of the success of his plot, but circumstances return him to his estranged wife.

Acting.—Douglas Fairbanks, Junr., gives an intelligent, vital and psychologically accurate performance as Bill, and Rita Hayworth brings appeal and glamour to the somewhat vague rôle of Nina, but the best acting of all comes from Thomas Mitchell, as the drunken Gibbons, and John Qualen as the craven Engle. They are superb, a veritable tower of strength to the play. The supporting tough types, too, are realistic.

Production.—The melodrama is one of character rather than plot—with the exception of the somewhat vaguely drawn Nina, each character is a story in itself—and it is the ingenuity displayed in the introduction and linking up of the characters that give it scope, keen perception and terrific punch. It is the complete big city symphony, an arrangement covering every mood and the full gamut of human experience from degradation to exaltation.

The many psychological asides and aspects are, of course, subtle, and so is much of the brilliant dialogue, but there is, nevertheless, plenty of hearty, versatile action, to hold those of limited imagination. For the most discerning, there is a double treat. For the box-office there are tremendous title, star and author values.

Points of Appeal.—Clever, powerful and comprehensive story, ingenious and showmanike direction, clever acting, terrific climax, absorbing and entertaining detail, human angle, brilliant dialogue, provocative title and star values.

The Quarterback

Paramount American (U). Directed by H. Bruce Humberstone. Featuring Wayne Morris, Virginia Dale and Lillian Cornell. 6,677 *feet. Release not fixed.*

COLLEGIATE romantic comedy drama, concerning twins, a studious youth and a tough football player, who form a team so that the studious one can complete his education. The one has to double for the other, but difficult as the operation is, all goes well until they fall in love with the same girl.

The complications, invested with conviction by versatile teamwork and clever double-exposure photography, make good mass and industrial entertainment. Attractive two-feature programme proposition for the majority of halls.

Story.—Jimmy Jones, a studious undergraduate, is in love with Kay Merrill, an attractive co-ed. Bill, Jimmy's athletic, happy-go-lucky twin brother, gets in a fix through gambling. He sponges on Jimmy and Jimmy decides to leave college. Bill's skill as a football player comes to the notice of the college coach and he, mistaking Bill for Jimmy, offers him a scholarship. Bill accepts and he and Jimmy plot to put on a double act. Jimmy is to do the studying and Bill the football playing.

Things go well at the start, but complications arise when Bill becomes Jimmy's rival for Kay and racketeers catch up with Bill. However, the football grand finale settles all problems. Bill wins for Jimmy and Jimmy proves himself a man by knocking the racketeers for six. Kay makes the obvious choice.

Acting.—Wayne Morris is clever, versatile and virile in the dual rôle of studious Jimmy and tough Bill. Virginia Dale is an attractive Kay and Lillian Cornell, a colourful crooner, and Edgar Kennedy, Alan Mowbray and Jerome Cowan register in support.

Production.—In cold print the story may sound preposterous; it is, but the combination of versatile stellar characterisation and clever photography, together with showmanlike direction, overcomes the snags. With all its extravagant complications, the picture has point, good humour, novelty and hearty action. A rousing grand finale effectively rounds off the whole.

Points of Appeal.—Unusual plot, clever photographic presentation, healthy atmosphere, fast action, crisp comedy, popular romance, versatile teamwork, tuneful numbers, showmanlike climax and popular stars.

Hold that Woman

Pathé. American (A). Directed by Sherman Scott. Featuring James Dunn, Frances Gifford and George Douglas. 5,821 *feet. Release not fixed.*

HERE we have a romantic melodrama with gangster trimmings—describing how an irresponsible young skip-tracer (debt collector) makes good. The plot is a little untidy, but loose as its construction is, it is not lacking in vitality or variety. These qualities, amplified by good team work and resourceful direction, lead to lively mass and industrial entertainment. Reliable two-feature programme proposition for all classes.

Story.—Jimmy Parker, employee of skip-tracers, is assigned to get the money due on a wireless set sold by Lulu Driscoll, associate of crooks. Failing the cash he is instructed to take the set. Mary Mulvaney, his girl friend, accompanies him, but Lulu is tough, and the two finish up in jail. It then transpires that valuable jewels recently stolen from an actress are hidden in the wireless set.

Jimmy has a second go at retrieving the set, and so optimistic is he that he marries Mary. He fails. There are further complications, but in the end he gets the set, the jewels and the crooks. The handsome reward set him and Mary up.

Acting.—James Dunn is an audacious and loquacious Jimmy, and Frances Gifford is a pretty and spirited Mary. Rita La Roy, Anna Lisa and George Douglas, too, meet all demands at the head of a competent supporting cast.

Production.—The story is not exactly consistent—it flits from comedy to drama, takes in a spot of gangster stuff and returns to comedy—but although restless it has its moments, both grave and gay. These, we repeat, alternate entertainingly. Versatile team work, good technical presentation and alert if a trifle inconsistent direction, effectively galvanise the whole.

Points of Appeal.—Versatile plot, lively team work, good technical presentation, convenient footage good title and star values.

The Tree of Liberty

Columbia. American (U). Directed by Frank Lloyd. Featuring Cary Grant, Martha Scott and Cedric Hardwicke. 10,409 *feet. Release not fixed.*

SPECTACULAR period political melodrama, describing the events which led to Britain's surrender of her American colony. The tale, which incidentally, is presented in biographical form, emphasises democracy and, at the same time, the folly and futility of hate and class distinction. Its principles are sound, but it is, of course, out and out American in sentiment. It is also anti-British in flavour.

Its propaganda is, however, considerably offset by Cary Grant's strenuous acting, Martha Scott's sympathetic presentation, Cedric Hardwicke's cultured diction and histrionics, and a wealth of authentic spectacle and detail. Star and title values, too, strengthen its box office address. Outstanding booking, particularly for family and good class halls.

Story.—Matt Howard, a Virginian of humble birth, becomes a surveyor and marries Jane Payton, sister of Fleetwood Payton, an autocratic landowner and loyal subject of King George III. Fleetwood does not approve of their marriage. Matt's heir is born with Fleetwood's foot infirmity and this aggravates Matt's antagonism towards Fleetwood

Jefferson, leader of the democratic party, persuades Matt to run for the Virginia House of Burgesses and he is elected. Meanwhile, the working people of the colony stagger under the burden of increasing British taxation. Revolution is inevitable. Both sides suffer, but in the end victory is won for the Americans. The struggle breaks down the barrier of hate and class distinction existing between the two families, the Howards and the Paytons.

Acting.—Cary Grant contributes a forthright performance as Matt Howard; Martha Scott is true to type and character as Jane, and Cedric Hardwicke has dignity and perfect diction as Fleetwood. And he knows how to wear costume. Alan Marshall, Richard Carlson, Paul Kelly, Richard Alden, Phil Tayor and Rita Quigley distinguish themselves in support.

Production.—The tale is, to all intents and purposes, based on history—the authentic highlights are famous Boston Tea party, Patric Henry's immortal "give me liberty or give me death" tirade, and the bedraggled yet brave Revolutionists' fight against the Redcoats, but authentic as its roots are, the play depends too much on one country's emancipation from the other to exalt the people of the other—namely the British.

But, as we have already pointed out, alien propaganda and history are not the full substance of the play. It has human interest in the stormy relationship of the two families and the inheriting by a member of one the physical deformity of a member of the other, and this permits it to relate historic truth without serious injury to foreign susceptibilities. It also enables it to cultivate feminine appeal. Finally, to-day's history provides its tale with a significant parallel. Star values are the key to box office favour.

Points of Appeal.—Strong, authentic, and thought-provoking story, spectacular historical highlights, strong human angle, sustained feminine interest, competent acting and box office stars.

Freedom Radio

Columbia. British (A). Directed by Anthony Asquith. Featuring Clive Brook, Diana Wynyard and Derek Farr. 8,548 *feet. Release not fixed.*

SPECTACULAR, suspenseful political adventure melodrama, recording the courage and initiative of an Austrian throat specialist who, together with a handful of enthusiastic followers, puts up a grand fight against Nazi tyranny. Radio is their weapon and the unconquerable spirit to fight for freedom their will.

Much of the detail is fact and much is fiction, and each profits by the other. The combination, consolidated by vital yet polished acting (Clive Brook has never done better work, and the supporting cast, too, is fired by the inspiring and exhilarating theme) and resourceful, showmanlike direction (suspense is built up with a sure hand and so is feminine appeal) is exciting as well as topical screen entertainment. It's a British film that will beat the Blitz. Excellent general booking.

Story.—Karl Roder, a Viennese throat specialist, is a believer in freedom of thought, action and expression, and is hostile to everything Nazism stands for. Irena, his actress wife, is flattered by the attentions of the Fuehrer, and accepts a political post, and this causes husband and wife to become estranged. Meanwhile, Karl makes the acquaintance of Hans, a young wireless engineer, whose fiancée has been cruelly handled by the Gestapo. Hans shares Karl's sentiments, and he builds a transmitter so that Karl can broadcast truth to the German people. And so the Freedom radio station is born.

Subsequently, Karl denounces the Fuehrer for posing as a peacemaker while preparing for war in Poland. His denunciation converts Irena. At this juncture, the Gestapo, which includes Otto, Irena's fanatical Nazi brother, discovers the whereabouts of Karl's station. Karl is shot while broadcasting, and Irena elects to die with him. But the Freedom radio station lives on.

Acting.—Clive Brook gives a remarkably steady performance as Karl. He cleverly emphasises the two fundamental aspects of the theme—the political and the marital Diana Wynyard has dignity, and is equal to all emotional demands as Irena, and Derek Farr is natural as Hans. Raymond Huntley, John Penrose, Joyce Howard and Ronald Squire also excel. The prodigious supporting cast is equally good.

Production.—The direction and technical presentation display a fine sense of balance and a masterly knowledge of showmanship. The establishment of the Freedom Radio and the menacing investigations of the Gestapo provide capital adventure melodrama, melodrama that has all the glamour of Scarlet Pimpernel fiction, while the marital angle is responsible for much tender sentiment.

The characterisation is perhaps a trifle English, but this one atmospheric flaw is an advantage rather than an impediment. The spirit of the action is certainly English, if not the locale. Moreover, stern as the indictment of Nazism is, and, it will be observed, no punches are pulled, the film is every inch a woman's picture. Lastly, there are terrific star and title values. Needless to say, such a magnificent composition of essentials can't fail at the universal box-office.

Points of Appeal.—Grand story, clever direction, fine acting, skilfully built up suspense, terrific climax, smooth dialogue, strong feminine angle, popular cast and great title.

Continued on page 25

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Cinema.

"GEORGE FORMBY AND BRITISH COMEDY AT THEIR BEST. STAR AND TITLE VALUES CLINCH THE GRAND BOX-OFFICE BET"

Kinematograph Weekly.

"FOREGONE CONCLUSION AS BRISK BUSINESS BRINGER-IN FROM STAR'S VAST FOLLOWING"

Daily Film Renter.

SPARE A COPPER

A CERTAIN WINNER FOR 1941

London Release Date—April 14th

Associated British **A.B.F.D.** Film Distributors Ltd.

REVIEWS—continued from page 20

Spellbound

nited Artists. British (A). Directed by John Harlow. eaturing Derek Farr, Vera Lindsay and Hay Petrie. 7,350 feet. Release not fixed.

SPIRITUALIST melodrama, describing the melancholy effect of psychic phenomena on a sensitive young mind, ggravated by tragic romantic bereavement. The acting is incere, if, at times, a little stilted, and so is the direction, ut earnest as the treatment and presentation are, the play ils to arrive at any particular or profound conclusion. s feminine and emotional appeal rests mainly on its inside information" and its box office value on its ovocative title and obvious exploitation angles. Out-of-e-rut proposition for other than industrial halls.

Story.—Laurie Baxter, an athletic and intelligent under-duate, is determined to marry Amy Nugent, a shopgirl, spite of maternal opposition. Before he can, the girl es. He seeks solace in study and athletics and is helped Diana Hilton, a sympathetic childhood friend. He rly succeeds, but a chance meeting with Mr. Vincent, a ium, causes him to become a convert to spiritualism. is warned of the dangers of psychic research by Mr. n, his tutor, but refuses to accept guidance. He is nt at a seance and sees his first love take material form. experience drives him mad. Mr. Cathcart, a theologian, es to pacify him but without avail. However, Diana is qual to the emergency and her love drives away the devil at had possessed him.

Acting.—Derek Farr acts intelligently as Laurie, but ever young actor that he is, the part frequently lacks nviction. Vera Lindsay also finds the going a little hard Diana. The best performances come from Hay Petrie, as he theologian, Frederick Leister, as the medium, and Felix Aylmer, as the tutor.

Production.—Many incidental scenes and situations are mpressive, but when all is said, seen and done, the play ils both as an indictment and as propaganda. Having een it spiritualists will remain spiritualists and scoffers vill continue to scoff.

Still, although the message is obscure, its delivery is, as we have already pointed out, eventful and on occasions hought-provoking. In other words, the picture is no mean motional refreshment.

Its title is, of course, box office, and so, to a lesser extent, re its stars. Incidentally, Hannen Swaffer, the famous journalist and columnist, contributes a neatly worded preface.

Points of Appeal.—Unusual story, sincere acting and direction, polished production qualities, obvious feminine appeal, big exploitation values and box office title.

Third Finger Left Hand

M-G-M. American (U). Directed by Robert Z. Leonard. Featuring Myrna Loy, Melvyn Douglas and Raymond Walburn. 8,668 feet. Release not fixed.

GAY romantic comedy of deception, slyly seasoned with a provocative yet harmless sex interest. The fun is for all classes and practically all ages. Myrna Loy and Melvyn Douglas are at the top of their form in the lead, and their sparkling antagonism—the story is an intriguing game of tit-for-tat—is in itself a sheer joy.

The stars' irresistible performances are not, however, all. Neat supporting characterisations, smart dialogue and elegant staging complete the laughable illusion. An infallible cure for the blues. Excellent light booking.

Story.—Margot Sherwood Merrick, attractive editor of a fashion paper, poses as a married woman to keep her job. By accident she becomes acquainted with Jeff Thompson, an artist. They fall for each other, but Jeff thinks he has been deliberately deceived when he hears that Margot is married.

Later he discovers the truth and pays Margot back in her own coin and poses as her husband. Margot can't take it. Philip Booth, Jeff's lawyer rival, is then let into the secret, and he suggests that the only way out is for Jeff to marry Margot and for her to secure a divorce. The first part of the advice is taken, but, needless to say, their differences are sunk in time to prevent the second.

Acting.—Myrna Loy is a versatile, provocative and attractive Margot, and Melvyn Douglas definitely has a way with him as Jeff. The two make an intriguing team. Lee Bowman is adequate in the somewhat unsympathetic rôle of Philip. Raymond Walburn and Felix Bressart are the best of an attractive supporting cast.

Production.—The comedy gets away to a flying start and, despite its ample footage, never puts a foot wrong during its hectic journey to its inevitable but, nevertheless, highly amusing happy ending.

The perfect teamwork of the stars sets the pace, and numberless really clever gags and situations provides the stepping stones. Laughs are prodigious. Sex is, we repeat, the seasoning, and the piquant sauce not only amplifies the keen point and lively humour of the play, but gives it feminine appeal. It is more than a capital comedy, it is a woman's picture. Add title and star values and its box-office credentials are cast-iron.

Points of Appeal.—Snappy, intriguing story, delightful teamwork, neat direction, disarming and laughable sense of the ridiculous, feminine angle, great title and big star values.

Charter Pilot

Twentieth Century-Fox. American (U). Directed by Eugene Forde. Featuring Lloyd Nolan, Lynn Bari and Arleen Whelan. 6,310 feet. Release not fixed.

A SERIAL romantic comedy melodrama, based on the stormy courtship of a brilliant but irresponsible, flying ace and an attractive and quick-witted girl radio producer. To fly or not to fly is the burning question, and before it is satisfactorily answered the pilot thwarts attempted sabotage, and the girl has many a nerve-wracking moments.

At the same time, the problem and its solution contribute, through vital acting, resourceful direction and realistic presentation to good popular entertainment.

First-rate two-feature programme proposition for all classes.

Story.—Marge Duncan, a radio producer, is annoyed with King Morgan, her brilliant pilot boy friend, when he refuses to take his job seriously. After a great deal of persuasion, King agrees to accept an executive post. Inevitably, he finds his safety-first existence unbearable, and breaks his promise.

His new task is to take over in Honduras, where he has a rival in Faber, chief executive of another company. Later, Faber substitutes a poison gas cylinder for an oxygen container in a plane that is to be flown by Charlie Crane, King's best friend. King discovers this, and flies to the rescue in Faber's plane. He triumphs in the final scrap, and Marge, who accompanies him, broadcasts the story. The lovers then sink their differences

Acting.—Lloyd Nolan is well cast as King, he is agreeably tough and quick on the up-take, and Lynn Bari is a spirited Marge. Henry Victor, Arleen Whelan and George Montgomery also do their stuff in direct support.

Production.—The plot, it will be observed, never strays far from the obvious, but although it more or less follows a set course, it never has a dull moment.

Virile and versatile teamwork, resourceful direction, realistic technical presentation—the culminating aerial thrill is laughable and exciting showmanship—and slick dialogue convert is conventionalities into good popular entertainment.

And, incidentally, it is not lacking in feminine appeal, its snappy romantic asides see to that. Neither are title and star values at a discount.

Points of Appeal.—Actionful plot, versatile treatment, eager and lively teamwork, snappy dialogue, good aerial thrills, shrewd feminine angle and popular stars.

Hullabaloo

M-G-M. American (U). Directed by Edwin L. Marin. Featuring Frank Morgan, Virginia Grey and Dan Dailey, Jun. 7,072 feet. Released March 24, 1941.

HERE is an entirely irresponsible and thoroughly engaging comedy in which the gifted Frank Morgan has a rôle which fits him like the proverbial glove. Most prominent in a film which is always amusing is the novelty angle in which the star, thanks to cleverly dubbed dialogue, impersonates many of the higher-up stars of the M-G-M roster.

Underlying the comedy is a shrewd boost for M-G-M product, though it must be confessed that this is not obtained at the expense of entertainment.

Though somewhat sketchy, the story is a jolly one of an impecunious actor at his wits' end to meet his financial obligations, evade his three ex-wives, and to stand by his children. The many laughs, the human appeal and its musical atmosphere should put the majority of audiences in a good humour. A very good popular booking.

Story.—Frank Merriweather has seen his best days as an entertainer and his chances of getting an audition over the radio on station A.J.N. are remote. Frank is far behind in alimony payments to his three former wives and owes money all round, but when he meets his children for the first time he realises that something must be done.

Possessing a rare aptitude for impersonating others, he is eventually able to tie-up with Bob Strong, ex-vice-president of A.J.N., who conceives the idea of putting Frank over on a rival station in a programme including famous Hollywood stars. With his children to help him, Frank makes a great hit, becomes a leading entertainer on the air, and bids farewell to all his erstwhile troubles.

Acting.—In the rôle of a man with so much upon his shoulders, Frank Morgan has ample opportunity to indulge in his well-known bluster and amusing hesitancy. Even without the aid of the technician, he has never revealed such versatility before.

Production.—The story is of secondary consideration, but it provides an admirable vehicle for Morgan and strikes something entirely new in the impersonation idea. The voices of Mickey Rooney, Clark Gable, Spencer Tracy, Hedy Lamarr and many others have been so cleverly fitted to the sound track as to defy the average picturegoer.

In an atmosphere behind the scenes of radio land, every opportunity has been taken to create laughter, from the many eccentric would-be radio stars to straight players, and the result is engaging fare, the main stem of which is bright and tuneful trimmings.

Points of Appeal.—Original story, novelty interludes, first-class comedy, entertaining music, juvenile talent and star values.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

SCOTTISH SYMPHONY. British (U). 1,321 feet. Release not fixed.—Pleasing glimpses of Highland Loch scenery, introducing national industries such as weaving, salmon fishing, lumber camps, etc., with a little historical detail. Good short item for all halls.

†THE TIMID PUP. American (U). One reel. Release not fixed.—Clever coloured cartoon, describing the antics of a mischievous Pekingese pup. Gags very good, drawings clever, and colour work excellent. First-rate cartoon.

SCREEN SNAPSHOTS. No. 86. American (U). One reel. Release not fixed.—Fan short, illustrating the sporting proclivities of many famous stars. Presentation slick and commentary showmanlike. Good general fill-up.

G.F.D. (UNIVERSAL)

STRANGER THAN FICTION, No. 82. American (U). 822 feet. Release not fixed.—Novelty interest short presented on magazine lines. The outstanding items are a visit to the houses of two ex-Presidents and an introduction to a dog which has been trained to act as a golf caddy. Presentation up to standard. Sound featurette for any hall.

HAWAIIAN RHYTHM. American (U). 1,506 feet. Release not fixed.—Musical novelty, with Hawaiian singing and dancing, presented against authentic pictorial backgrounds. First-rate featurette.

CLASS IN SWING. American (U). 1,520 feet. Release not fixed.—Hot rhythm short, set in a collegiate environment. Talent exuberant and versatile if not original. Good fill-up for the masses.

QUICKER'N A WINK. American (U). One reel. Release not fixed.—Novelty technical short illustrating the action of a new high-speed camera. Subject interesting and Pete Smith commentary excellent. First-rate featurette.

M-G-M

†THE BOOKWORM TURNS. American (U). One reel. Release not fixed.—Coloured cartoon, in which a bookworm and a bird come to grips in circumstances that point a moral. Drawings, colour work and noises off very good. Outstanding cartoon offering.

PARAMOUNT

POPEYE MEETS WILLIAM TELL. American (U). One reel. Release not fixed. Popeye cartoon, presenting a new angle on the William Tell theme. Gags bright and draughtsmanship exuberant. Good fill-up of its type.

WAY BACK WHEN WOMAN HAD THEIR WEIGHT. American (U). One reel. Release not fixed.—Stone-age cartoon vague in theme and somewhat clumsy technically. Very moderate cartoon offering.

bright and tuneful trimmings.

Points of Appeal.—Original story, novelty interludes, first-class comedy, entertaining music, juvenile talent and star values.

† In colour.

Ann Sheridan and George Raft in a scene from THE ROAD TO 'FRISCO which Warner Bros. is Trade showing on Wednesday at 2.30 p.m. at the Phœnix Theatre

PATHE SET SIX BIG SHOWS

Early presentations of some of the most important subjects from Pathe's New Year Schedule include three noteworthy American subjects—(1) Boris Karloff in THE APE (Cambridge, January 21, 2.15 p.m.); (2) The East Side Kids, Eugene Frances and Clarence Muse in THAT GANG OF MINE (Cambridge, January 22, 11 a.m.); (3) James Dunn and Frances Gifford in HOLD THAT WOMAN (Cambridge, January 24, 11 a.m.)

BRITISH AND BOX OFFICE

(1) Sebastian Shaw and Judy Campbell in EAST OF PICCADILLY (Cambridge, January 22, 2.15 p.m.); (2) Scene from SPRING MEETING (Cambridge, January 23, 2.15 p.m.), with Nova Pilbeam and Basil Sydney; (3) Hugh McDermott, Sarah Churchill, and Henry Edwards in SPRING MEETING; (4) THE FARMER'S WIFE, with Basil Sydney, Bunty Payne, Patricia Roc, and Michael Wilding (Cambridge, January 24, 2.15 p.m.)

AN AUDIENCE OF MILLIONS WHO HAVE READ THE BOOK OR SEEN THE PLAY
EAGERLY AWAITS THIS OUTSTANDING FILM PRODUCTION OF EDEN PHILPOTTS
DELIGHTFUL HUMAN COMEDY OF REAL ENGLISH FOLK —

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Wilfred LAWSON
OF EDEN PHILPOTTS'

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FRID., JAN. 24, *at* 2-15

BUNTY PAYNE • PATRICIA ROC
NORA SWINBURNE
MICHAEL WILDING
VIOLA LYEL *and*
ENID STAMP-TAYLOR

★ **PATHE GAZETTE**
Public Newsreel No. 1 ★

A NERVE-CHILLING SHOCKER OF THE MAD, MYSTERIOUS SILK STOCKING KILLER of SOHO.
IT'S A SUPER THRILLER OF THE FIRST WATER. FULL OF COMPELLING ENTERTAINMENT PUNCH THAT HAS MADE THIS TYPE OF ATTRACTION THE POWERFUL MAGNET THAT IT IS.
JUDY CAMPBELL
SEBASTIAN SHAW
IN
BEAST OF
Directed by
HAROLD HUTH
Henry Edwards
Niall MacGinnis
TRADE SHOW
CAMBRIDGE TH.
WED., JAN. 22, 2-15
PATHE GAZETTE
PUBLIC NEWSREEL No. 1
PATHE PICTURES LIMITED
The Seal of Quality
Something out of the ordinary run of Film Entertainment

...D WILL BE THRI... ...P

...REEN THRILLED B...

...as Karloff, King of Horror, battles w...
...hen dons its skin to take the liv...
...role for Karloff – a double dose of ...

...BORIS K...

THE ...APE

WITH MARIS WRIXON

MONOGRAM PICTURES

Pathe Gazette PUBLIC NEWSREEL No. 1

TRADE SHOW
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TUES., JAN. 21, 2·15
A Monogram Attraction
***Directed by* WILLIAM NIGH**

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The Gang go horse racing—and how! The funniest and most actionful race picture seen on the screen for many a day!

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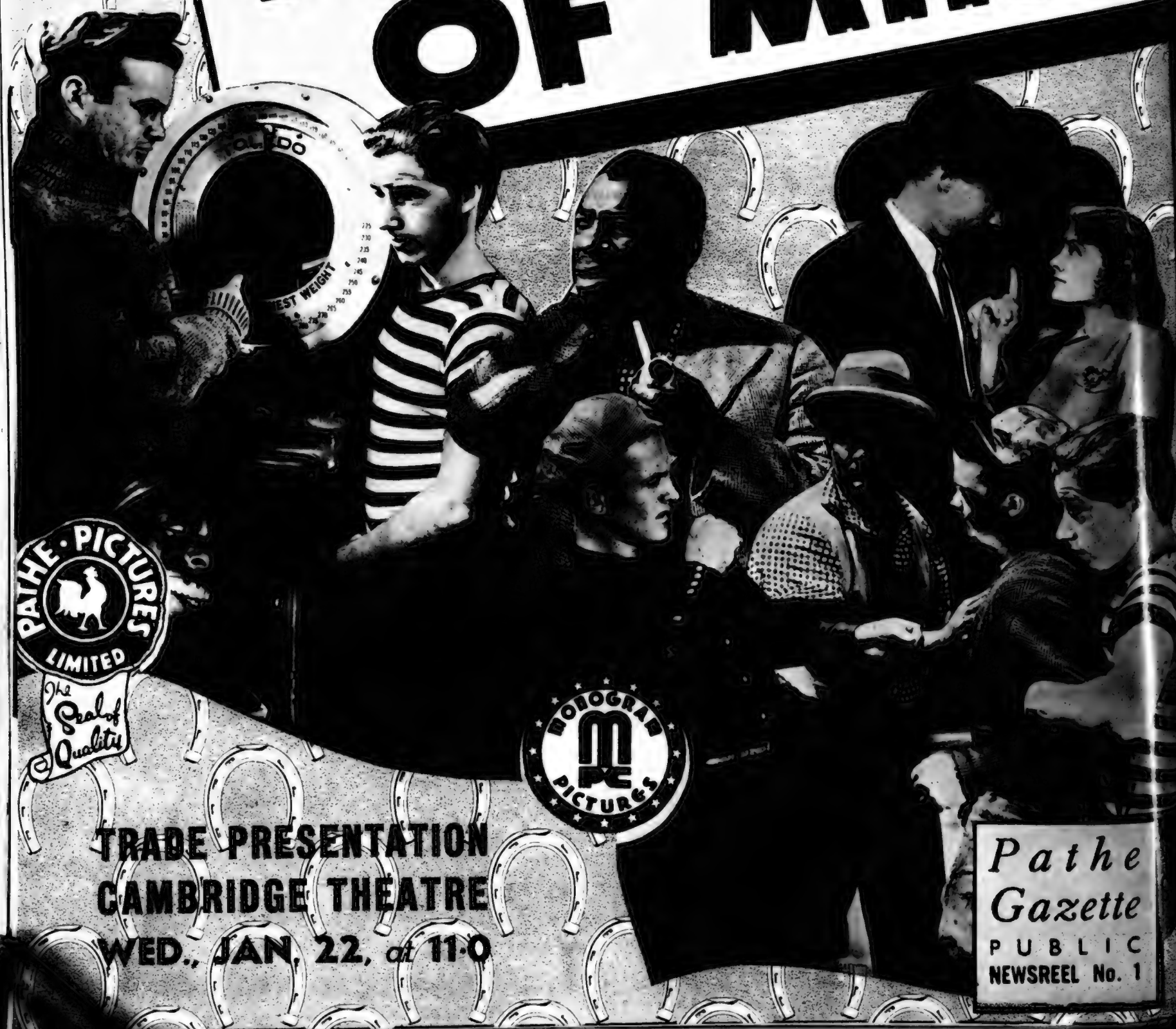
The EAST SIDE KIDS

IN A MONOGRAM COMEDY DRAMA

THAT GANG OF MINE



TRADE PRESENTATION
CAMBRIDGE THEATRE
WED., JAN. 22, at 11·0

Pathe Gazette
PUBLIC
NEWSREEL No. 1

NOVA PILBEAM
BASIL SYDNEY
HENRY EDWARDS
in
The FAMOUS STAGE FARCE
comes to the Screen with - - -
SARAH CHURCHILL
ENID STAMP-TAYLOR
MARGARET RUTHERFORD
CAMBRIDGE THEATRE
THURS., JAN. 23, 2·30
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LAUGH FESTIVAL OF COMEDY and CRIME . . .

THE GLAMOUR OF STOLEN GEMS,
THE THRILL OF ADVENTURE——
A ROLLICKING, WALLOPING DRAMA
OF LAUGHTER and THRILLS!

TRADE SHOW
CAMBRIDGE TH.
FRID., JAN. 24
at **11·0**

COME AND HAVE
A GOOD LAUGH

PATHE GAZETTE
PUBLIC NEWSREEL No. 1

Merseyside Rest-Home for Exhibitors

NORTH WALES SCHEME TO AID BLITZ VICTIMS

CONSIDERATION is being given by North Wales members of the North-Western branch to the provision of a rest home for Merseyside exhibitors who need a change of scene after suffering from air raids. The proposal was disclosed at the meeting of the branch held at Liverpool on Friday. J. M. Cannon presided.

L. EDWARDS (chairman of the North Wales section) announced that a meeting of the North Wales members had been held and had authorised the working out of details of a scheme in the interests of Liverpool and district members. It was hoped the scheme would be in a sufficiently advanced form to present to the annual general meeting of the Section, to be held on January 29.

This rest home idea was conceived in a spirit of good fellowship for the Merseyside exhibitors who had suffered in air raids, but he hoped it would lead to something else.

Use of the rest home would not be restricted to poor members of the Trade. It would be for all exhibitors, irrespective of their circumstances, to enjoy a short respite from the blitz. Those who were dealing with the matter had in mind several properties which were admirably suited for the purposes of a rest home.

The question arose who should be the people to decide on the invitees. The North Wales members decided to ask G. Dudley West and W. J. Speakman to accept those duties.

"Glebelands" Analogy

Asked who would be entitled to make use of the rest home, Mr. EDWARDS replied: Managers and staffs.

G. DUDLEY WEST: And secretaries? (Laughter.)

When it was suggested that the idea seemed like that of a northern "Glebelands," Mr. EDWARDS pointed out that whilst "Glebelands" was for the aged and infirm, the North Wales establishment was intended to be a retreat for members of the Trade who needed a rest and a holiday.

Chairman CANNON, E. H. WHITTELL, W. J. SPEAKMAN and others commended the scheme and especially the spirit which prompted it.

Liverpool's Reciprocity

Said E. H. WHITTELL: We thank and congratulate the North Wales members for their consideration and foresight. If they ever feel the desire for a little excitement we shall be glad to reciprocate by providing a home for North Wales members on Merseyside.

J. M. CANNON: It is comforting to know that in these difficult times there are men in this branch who are public spirited enough to want to provide for fellow exhibitors a respite from Hitler's venom. We shall be pleased to co-operate to the fullest extent possible.

Trouble at Wigan

Unilateral action by an exhibitor in a South-West Lancashire town in acting independently of a unanimously agreed decision of local exhibitors on a question of closing hours was dealt with in correspondence which was read to the meeting.

A letter from the Wigan group of exhibitors explained that they had been granted a 10 p.m. curfew, instead of 9 p.m., but the change would not be made until official confirmation had been received from the Watch Committee, and arrangements for the staggering of closing hours between 9.30 and 10 p.m., approved by the Chief Constable and in collaboration with the Corporation Transport Department.

The Watch Committee approved 10 p.m. closing, but before it was possible for the other exhibitors to compile a rota on the question of staggering, one exhibitor, it seems, approached the Chief Constable and immediately announced that from the following week the theatre would be open until a certain hour.

This was regarded as a breach of good faith and tended to bring the general body of exhibitors into bad odour with the local civil defence emergency committee.

"Unbecoming" Conduct

A letter had been sent to the exhibitor concerned by the local group, pointing out that his "unbecoming action might have adverse effects on the endeavours they were making to secure some relief from difficult conditions.

The company against whom the complaint was made sent a letter to the secretary suggesting the appointment of a sub-committee to discuss the matter.

T. C. ROBINSON stressed that an undertaking had been given to the civil defence emergency committee that nothing would be done in the way of staggering of closing hours until after consultation with the Chief Constable and the Transport Department.

As Wigan exhibitors had not arranged that preliminary there was no justification for one concern to make an announcement to the public in the manner that it did.

Suggestion of Penalty

"We, as a united body, asked the authorities for certain concessions, yet on the first blush a very old member of this branch proposes to capitalise all our efforts. This association should enforce the loyalty that is due to an organised body."

The CHAIRMAN said he was sure the officers of the branch would deprecate what had happened. Perhaps an appropriate penalty would be for the offending theatre to have to close at 9 p.m. for the next month.

Comment was made on the fact that the Chief Constable had dealt with one instead of with all the exhibitors who were concerned.

The meeting accepted the suggestion of the chairman to send a letter to the Emergency Committee outlining the facts and asking that such matters should be dealt with through the branch (remitted through the local section) and not through individuals.

No Time for Childishness

Concerning the suggestion that the whole question be remitted to a sub-committee, one Wigan member said: "We would have no objection to a meeting in any circumstances, approved by the branch, but if it is going to come down to childish inanities we shall have no time for it. We aspire to be a united body."

It was decided to call a meeting of all Wigan members, to be attended by the chairman, vice-chairman and secretary of the branch, for Wednesday, January 15.

Fire Watching

Prefacing his report as delegate, W. J. SPEAKMAN, who attended the Newcastle meeting, said exhibitors were strongly urged to institute without delay a system of fire watching and were warned that if they did not do so the Government might plan something for them and it would be more expensive. Even closed buildings must be fire-watched.

The CHAIRMAN commented that although fire watching might be costly, it represented a useful insurance, having regard to the risks involved.

War Damage

In a reference to the War Damage Bill, B. ALLMAN remarked that insured exhibitors would not get new values for restoring old buildings and goods. Replacement value was not provided. It was not a case of Aladdin's lamp—new values for old. The assessment of the damage would be on a pre-war basis.

Sunday Opening

On the question of Sunday opening, it was announced that Manchester exhibitors were now in 100 per cent. agreement. A member who was believed to be contemplating applying for a licence on terms not satisfactory to the branch had fallen into line with the remainder. Reference was also made to difficulties in other parts of the country.

Some discussion arose on whether it was in order for the justices to impose conditions as to the persons who may be admitted, prices of admission, etc.

It was pointed out that the legal authorities were at variance on how far the magistrates' powers extended.

As to the regulation of prices of admission, it was believed the magistrates could insist on the prices being announced in advance or exhibited on the pay-box for the purpose of preventing overcharging.

The Position at Crosby

P. M. HANMER expressed surprise that the Crosby Town Council had voted 19 to 12 against Sunday opening. Evidently those who thought Crosby was a broad-minded Council were wrong. He was told that the leader of the opposition was a man who in the past had approached an exhibitor to run a Sunday show for charity.

A 7.30 Closure?

Mention was made of the fact that application had been made to the Crosby magistrates for permission to open on two Sundays, April 20 and 27. Exhibitors were willing to make a charity contribution of 15s. for halls seating up to 750, £1 for those seating 750 to 1,000 and 25s. for the others. The suggested opening hours were 3 to 9 p.m. (instead of 6.30 to 10 p.m.).

The police opposed kinemas being open after 7 p.m. The justices granted Sunday opening, subject to 5 per cent. of the net takings going to charity and the opening hours being 3.30 to 7.30 p.m. Exhibitors instructed their solicitor to refuse the licences on those terms.

Next Meeting

Next monthly branch meeting will be held on Friday, February 14.

A spirited scene from CHAD HANNA, the big spectacular picture of circus life which 20th Century Fox has filmed in Technicolor. It will shortly be Trade shown

Great Activity at 20th-Fox Studios

FIVE MAJOR PRODUCTIONS BEFORE THE CAMERAS

WITH five major productions and two Sol Wurtzel pictures before the cameras, and two lavish spectacles in the final stages of editing, Twentieth Century-Fox studios are currently working at record pressure on pictures that are all designed to meet the conditions of the day.

Director John Ford has just commenced shooting on the picturisation of "Tobacco Road," based on James Kirkwood's sensational stage hit, now in its seventh year in New York. Background scenes have already been filmed in Georgia for this production, for which Darryl Zanuck has been personally supervising the selection of the cast. Charley Grapewin has already been named, following his sensational portrayal as Granpa in John Steinbeck's "The Grapes of Wrath," for the rôle of "Jeeter" Lester. Marjorie Rambeau, now scoring a personal hit in the film "Tugboat Annie Sails Again," will appear as a hill-billy evangelist. Zeffie Tilbury, who was Granma in "The Grapes of Wrath," will have a similar part in "Tobacco Road." Gene Tierney, who has just completed a rôle in the Paul Muni starring film "Hudson's Bay," William Tracy, Broadway stage actor, and Ward Bond are also important cast names.

A Welsh Subject

Another big venture is under way, and one which will have immense appeal in this country—it is "How Green Was My Valley," the picturisation of Richard Llewellyn's powerful novel of the Welsh, which Darryl Zanuck considers is one of the greatest story properties in the studio line-up. It is being personally produced by Zanuck and made on a grand scale.

John Sutton, who has a leading rôle in "Hudson's Bay," is cast as one of the Morgan brothers. Sara Allgood, the great stage character actress, portrays Mrs. Morgan, and Roddy McDowall, 12-year-old evacuee from England, has been assigned to the rôle of Huw. William Wyler is directing.

Shooting proceeds according to schedule on two spectacular musicals—"The Road to Rio," and "Tall, Dark and Handsome."

New Star Arises

The popular box-office team of Alice Faye and Don Ameche are starred in the former. Carmen Miranda, the "Brazilian Bombshell," who, according to advance reports, is a sensation in her first American screen rôle in the musical extravaganza "Down Argentine Way," is co-starred, and her South American band will introduce the tuneful score which has been written for the film by Mack Gordon and Harry Warren, ace song-writing team, which has been responsible for many past song hits.

"The Road to Rio" is being filmed entirely in Technicolor, with Irving Cummings as director and a great supporting cast of outstanding "musical" talent.

Cesar Romero has temporarily forsaken his Cisco Kid characterisation to play in "Tall, Dark and Handsome," a sparkling musical romance of a South American general who becomes involved with stage lovelies. Charlotte Greenwood, Milton Berle and Virginia Gilmore are also in the cast.

Into this glamorous story are woven catchy tunes written by Ralph Rainger and Leo Robbins, with dances staged by Nick Castle and Geneva Sawyer. H. Bruce Humberstone is directing, with Fred Kohlmar as associate producer.

"Western Union" in Third Month

The picturisation of Zane Grey's last novel, "Western Union," is now in its third month of production. This story of pioneers linking a great continent with a telegraph wire, and which is laid across thousands of miles of some of the most beautiful and rugged country in the Western hemisphere, provides material for a spectacle of great magnitude. It has been filmed in Technicolor with about 2,000 miles of outdoor camera locations. An imposing cast is headed by Robert Young, Randolph Scott, Virginia Gilmore, John Carradine, and Mary Astor.

Two from Wurtzel

Sol Wurtzel is now producing "Sleepers West," based on a novel by Frederick Nebel, which tells the dramatic adventures of passengers travelling on a transcontinental Pullman car. Lloyd Nolan is playing Michael Shayne, detective, a character which he introduces in an earlier Sol Wurtzel production, "Michael Shayne, Private Detective." The cast also includes Lynn Bari and Mary Beth Hughes, with Eugene Forde directing.

Practically an all-English cast is featured in his second production, now on the floor, entitled "Uncensored." George Sanders is playing the dual rôle of a London society thief and a war hero who assumes the identity of a bank president he once robbed; Edmund Gwenn is in the rôle of Inspector Cork, of Scotland Yard; and Evelyn Ankers plays the bank president's wife.

In Final Cutting Stages

A gripping emotional drama and a spectacular action subject of epic dimensions, "Hudson's Bay" stars Paul Muni, and is set on a wide canvas, sweeping from the gay court of Charles II to the remote posts of Northern Canada. The great plague and fire of London are included in the story, the main motif of which, however, is the founding of the great commercial enterprise among the early Indian traders and trappers of the vast forest lands surrounding the Canadian inland sea.

An important feature of this picture is the introduction of Laird Cregar, an outstanding character actor recruited from the New York stage, who, the studios prophesy, will be among the screen's most popular headliners after his performance in this film. Others in the cast include Vincent Price, John Sutton, Gene Tierney, Nigel Bruce, and Lumsden Hare.

The second production now being edited is a big spectacle, "Chad Hanna," based on one of the biggest best-sellers in America to-day—"Red Wheels Rolling," by Walter D. Edmunds. The thrills, drama and romance behind the scenes of a great circus of early days, as it wends its way from town to town, are filmed in Technicolor.

A great box-office cast includes Henry Fonda, Linda Darnell, Dorothy Lamour, John Carradine, Jane Darwell, Ben "Shadrack" Carter, J. Edward Bromberg, Roscoe Ates, and a host of others. Henry King directed.

These films furnish concrete evidence of the studio's policy to maintain a pre-war standard of big-scale subjects with all the ingredients of perfect screen entertainment.

Hartley Power, as Samuel Cunard, receives the first Royal Mail ever to be taken across the Atlantic. An incident from the Warner production ATLANTIC FERRY now on the floor at Teddington

LICENSING CHANGE DEFERRED

Birkenhead Bench and its Delegated Powers

BIRKENHEAD Town Council has deferred decision on a recommendation of the Watch Committee proposing the recision of a resolution, passed 30 years ago, authorising the justices to grant kinema licences, and for the restoration of the powers to the Watch Committee.

Ald. W. H. Egan said the Council was asked to make a very grave decision.

The circumstances which led up to this were as follow : The justices had had before them an application for the general opening of kinemas on Sundays. That application arose from a statement made eight months ago by the military. No evidence was produced as to the need for this step. The matter came before the Council, which voted in favour of the application. The magistrates were delegated by the Council to deal with the application. In December that application was made in court, with no evidence behind it. No steps had been taken to obtain the opinion of the kinema patrons, the general opinion in the town, or even the opinion of the military themselves. There was no opposition from the leaders of religious bodies in the town who put up a case that there was no need to open the kinemas. No case had been made out.

The magistrates were exercising a discretion for which they had full authority, and it would be improper for him (Mr. Egan) to say or even suggest what was in the minds of the bench when they entered the court to hear the application. Birkenhead was the only place in the district where an order had been made. The magistrates as an impartial body, free from political influences, were in a better position to deal with the matter rather than it should be placed in the hands of a changing council and a changing watch committee. The resolution caused grave concern to the leaders of all the social services in the town, and to the heads of the churches.

The Town Clerk said that if the Council decided that the Watch Committee should have the powers they must act judicially and no one must pre-judge their decision. They must hear each kinema's application separately and decide whether or not it should be granted.

Further discussion was postponed.

Closing Time in Air Raids

INTERESTING POINT IN LANCS APPLICATION

Licences of the kinemas in Great Crosby, Waterloo, Seaforth and Litherland were renewed on Friday at Liverpool County Licensing Sessions. The licences will permit opening from 11 a.m. to 11 p.m., but at present performances will cease at 9 p.m. The presiding magistrate remarked that the kinema managers should come to some arrangement with the police as to the best course to adopt during an air raid.

A. J. Dean, who appeared for the exhibitors, said that although he applied for ordinary full hours, the existing gentleman's agreement would be observed that the kinemas should continue to close at 9 p.m. during the present emergency.

Replying to the police proposal that the hours should be fixed definitely from 11 a.m. to 9 p.m., Mr. Dean said kinema managers thought it best to allow people to remain in the kinemas rather than turn them on to the streets during a raid. If the police said people must be turned out at 9 o'clock, even if there was a raid in progress, they would carry out this ruling.

On the other hand, a Home Office suggestion was that it was better for people to remain in the kinemas during a raid than be turned on to the streets.

M OF I FILM UNIT REVISITS YORK

Club Calls for More Shows

The Ministry of Information's mobile film van made a "hit" when it visited York last October.

Since then many requests have been received by the local committee of the M.O.I. from clubs and other organisations for shows on the occasion of the van's next visit.

This will be for a week from January 27, when the van will once more be in York, this time with an entirely new set of films dealing with the latest aspects of the war.

Ellen Wilkinson, as Parliamentary Secretary to Herbert Morrison, is occupied with her new plans for improving shelters and other A.R.P. essentials.

Evacuees Entertainment

Over 600 evacuee children were entertained at the Regal, Camberley, last week, when the chairman of the Frimley and Camberley U.D.C., accompanied by members of the council, gave the visitors a civic reception.

The film programme included "Alice in Wonderland" and numerous Walt Disney shorts. At the end of the show each child was given a shilling.

James Mason and Margaret Vyner, in a scene from the David Hume thriller THIS MAN IS DANGEROUS, being made at Welwyn, by John Argyle (Pathe).

Sunday Opening Demands

50 PER CENT. FOR CHARITY

Wakefield Suggestion Criticised

The question of Sunday opening in Wakefield led to a long discussion at the meeting of the Wakefield City Council on Wednesday, when they defeated a recommendation from the Watch Committee that they should take no further steps to secure the opening of kinemas on Sundays.

It was stated that the committee had met the managers and proprietors of local kinemas, who had given their views on the subject.

Answering a question, Coun. C. Whitaker (chairman of the Watch Committee) said the committee had imposed no conditions, but had suggested that the net profit should be divided as follows : 45 per cent. for charities, 5 per cent. for the C.T.B.F., and 50 per cent. for the proprietors. He admitted that the application for Sunday opening came from the military.

Ald. Carr, who spoke in favour of the opening of kinemas, deprecated the suggestion, however, that any of the proceeds should go to charity, apart from the 5 per cent. to the C.T.B.F., and declared the proprietors had a right to all the profits.

Ald. G. Hemingway also said it was wrong to impose an obligation of 50 per cent. to charity. They should settle the principle of Sunday opening, irrespective of charity.

Coun. Whitaker thought that one-half of the kinemas in Wakefield did not want to open on Sundays. The 50 per cent. for charity was merely a suggestion to the kinema people. He did not feel prepared to allow Sunday kinemas for the public under the cloak of troop entertainment.

MERSEYSIDE REFUSES LICENCE

Exhibitors in Great Crosby, Waterloo, Seaforth and Litherland, on Friday, declined the offer of the Liverpool County licensing justices of permission to give Sunday shows on April 20 and 27, subject to a charity contribution of 5 per cent. of the net receipts.

A. J. Dean said he must decline this offer because kinemas could not face the loss that would be entailed.

The application was in respect of eight kinemas. Mr. Dean asked that the opening hours should be 3 p.m. to 9 p.m., and that the contribution to local charities should be based on the seating capacity (15s. to 25s. per theatre), instead of, as previously fixed, at the rate of 10 per cent. on net takings. The scale proposed was 15s. up to seating capacity of 750, £1 between 750 and 1,000, and 25s. exceeding 1,000.

The police objected to the closing hour being any later than 7 p.m.

The magistrates decided, as a war time measure, for 3 p.m. to 7.30 p.m., and that the contribution to charity should be 5 per cent. of net receipts.

MANCHESTER AWAITS S.O. TERMS

Terms on which the local Watch Committee will permit the opening of kinemas on Sundays are still being awaited by Manchester exhibitors.

Many kinemas have suffered serious loss of business owing to the "blitz." T. E. Robinson, secretary of the Manchester, Salford and District branch C.E.A., states that some theatres are now down to 40 and 50 per cent. of their normal war time business. It was rapidly becoming a case of how long exhibitors could carry on losing £40, £50, and in some cases £100, a week.

BAN ON PUBLIC AND PAID ADMISSIONS

Manchester Conditions for Sunday Entertainments

Manchester Watch Committee has raised no objection to a proposal of the Opera House to provide private entertainments on Sundays, provided that the entertainment is not public and that the persons admitted are not admitted by the payment of money or by tickets sold for money.

NEW SERIES IS LAUNCHED BY M-G-M

Meet "The Fosters"

ADD the name of the Fosters—Ted and Mary—to the Hardy's Maisie, Dr. Kildare, The Thin Man and Nick Carter. For that is the name of the young couple, to be played by two of Hollywood's outstanding young players—John Shelton and Ann Rutherford—in Metro-Goldwyn-Mayer's newest series, the first picture of which is "Keeping Company."

Augmenting a cast to compare favourably with the popular Hardy Family are Frank Morgan, Irene Rich and 13-year-old Virginia Weidler. Morgan and Miss Rich appeared teamed dramatically in "The Mortal Storm," while Miss Weidler has just completed outstanding work in "The Philadelphia Story."

For Shelton, the picture marks the second leading rôle, following his appearance opposite Lana Turner in "We Who are Young." A newcomer to pictures, he made an instantaneous hit in that film, with critics and fans alike. The photographers' and art editors' favourite, Miss Rutherford, has risen to popularity with her Polly Benedict rôle in the Hardy Family and recently played the romantic lead in "Bad Man of Wyoming." Although she won her man in that picture, and also was married in "Pride and Prejudice," she becomes a young housewife for the first time in "Keeping Company."

Youthful Old Stager

Virginia Grey, a veteran among Hollywood's young actresses at scarcely 21, is featured as the "other girl," who almost succeeds in ending Ted and Mary's romance. The in-between sister of Miss Rutherford and Virginia Weidler will be played by Gloria De Haven, daughter of early-day film comedian Carter De Haven. She made her screen debut in "The Gay Mrs. Trexel." Dan Dailey, Jun., is stepping fast towards stardom since his auspicious debut in "The Mortal Storm."

Gene Lockhart appears as Shelton's kindly employer, following his important rôles in "We Who are Young" and "Dr. Kildare Goes Home," while Sara Haden is cast as Shelton's mother. She has just completed work in "Hullabaloo."

S. Sylvan Simon, Hollywood's youngest director, has been selected to direct the first picture of the new series. He recently completed "Dulcy," which followed "These Glamour Girls," "Every Other Inch a Lady" and "Choose Your Partner." Samuel Marx is the producer.

Repairs have been completed at the Futurist, Lime Street, Liverpool, which has reopened after having been closed for about a fortnight. The Scala, which adjoins the Futurist, is undergoing repairs and is expected to reopen within the next few days. Alfred Levy is associated with these two theatres.

Cinema Club's Record Party

ALL-STAR CAST AT LUNCHEON

Singleton's Short Policy

THE most enjoyable and certainly the best attended Cinema Club Luncheon of the year took place last Friday when nearly 9[illegible] members and friends attended. Every show in town was represented, the guests including Evelyn Laye and her husband, Lieut. Frank Lawton (on leave), Harry Gordon, Marjorie Browne and Alec Finlay from the Alhambra; Miss Elisabeth French from the Theatre Royal; G. H. Elliott, Jack Anthony, Elsie Percival from the Pavilion; Jack Raymond, Ina Harris and Jean Adie from the Princess's; Miss Kyra Vayne and Ivy Troy from the Metropole; also the well-known dance band leader, Joe Loss.

After the luncheon President Simmons introduced the guests individually, remarking that in all his experience of the club he thought he could claim that this was about the biggest aggregation of theatrical [illegible] who had ever graced the Cinema [illegible] luncheon.

Miss Evelyn Laye and Frank Lawton, Jack Raymond, Jack Anthony, G. H. Elliott, Joe Loss and Harry Gordon expressed their appreciation to the club and their pleasure in being able to enjoy its hospitality after their strenuous holiday season.

E. H. A. Bostock suitably voiced the thanks of the club to the guests.

Starring the Shorts

George Singleton has introduced an innovation to Glasgow at the Cosmo, where he is running daily a matinée from 10 a.m. till 12.30 p.m., with a programme of approximately 1¼ hours as an experiment to find out if there is a public interested in worth-while short films.

George intends to give these programmes for a few weeks, and if the idea catches on they will be continued at the Cosmo at which house George has introduced some novel ideas since its opening in the way of programmes.

"Extase" Submitted

Glasgow magistrates, last Friday morning, viewed "Extase," the Hedy Lamarr film which has been banned by the censor, and if their approval is obtained the film will get its first public showing in Glasgow at the Regent next week.

Old-timer Passes

By the death of George Hunter, which took place in Glasgow last Thursday, another of the old-time kinema pioneers has gone to his rest. The proprietor of the Electric Theatre, Dumfries, for many years, Mr. Hunter, although out of business for nearly 20 years, was a familiar and well-known figure to the older people in the kinema business.

The Annual Ball

The president intimated that the 21st annual Cinema Ball would be held in Green's Playhouse Ballroom on the evening of Friday, February 14, and that tickets would be on sale early this week. A vote of thanks to the chairman closed the meeting.

Trade Aids Masonic Funds

Under the auspices of Lodge Anima and by the courtesy of the directors, a special matinée performance in aid of the Glasgow Masonic War Hospitals Fund was given in the Kelvin last Friday afternoon, and as a result a fairly substantial sum will be available for this deserving fund.

The thanks of the Lodge have been conveyed to Mr. Angus, the manager, for his whole-hearted co-operation in putting over this show, also to George Taylor, the general manager.

Smashing All Records

In common with other towns where "The Great Dictator" (U.A.) is now being played, the famous Chaplin film is breaking all records at Glasgow, where, playing at two theatres concurrently, it netted £7,000 in the first week's business.

The Saints' Vacation for January Trade Show

RKO-RADIO'S BRITISH OFFERING

Ranking as one of the foremost productions on RKO-Radio's current programme, "The Saint's Vacation," sixth in the vastly successful film series based upon Leslie Charteris' internationally renowned stories, is now in the final stages at Denham Studio, and will be presented to the Trade during the last week of this month.

Presenting Hugh Sinclair and Sally Gray as a notable new co-starring team, the new feature is the first wartime effort of executive-producer William Sistrom, who was responsible for the production of "The Saint in London" in this country.

Recounting the adventures of "The Saint" in frustrating a criminal ring intent upon stealing a vital Government code, "The Saint's Vacation," apart from the timeliness of its theme, is described as the most thrilling feature of recent years.

The film, which has been made on a scale commensurate with the popularity of the series, was directed by Leslie Fenton, the famous Britisher who supervised many brilliant M-G-M successes in Hollywood.

Cecil Parker, Arthur Macrae, Leueen McGrath, Gordon McLeod, John Warwick and Manning Whiley occupy the chief supporting rôles in "The Saint's Vacation," which was adapted for the screen by Jeffry Dell.

NORTH-WEST MOUNTED POLICE Breaks New York Records

In four weeks at the New York Paramount Theatre, Cecil B. DeMille's "North West Mounted Police" has had a box-office gross of $207,000, and has started its fifth week's run at the house.

This is the first time in the history of the theatre that any production has been exhibited for five consecutive weeks, thus establishing a 15 years' record.

In London "NWMP" is doing record business in the second month of its successful West End pre-release.

Hal Roach presents
CAPTAIN CAUTION
From the novel by Kenneth Roberts author of 'NORTHWEST PASSAGE'
VICTOR MATURE · LOUISE PLATT
LEO CARRILLO · BRUCE CABOT
VIVIENNE OSBORNE · ROBERT BARRAT · MILES MANDER
EL BRENDEL · ROSCOE ATES · PAT O'MALLEY
A RICHARD WALLACE - GROVER JONES Production
Distributed by UNITED ARTISTS
PROVINCIAL TRADE SHOWS
Jan. 17, at 10.30 a.m. WEST END BIRMINGHAM
Jan. 17, at 10.45 a.m. SAVOY GLASGOW
Jan. 21, at 11 a.m. EMPIRE CARDIFF
Jan. 21, at 10.45 a.m. PAVILION NEWCASTLE
Jan. 22, at 10.45 a.m. SCALA LEEDS
Jan. 24, at 10.45 a.m. HIPPODROME SHEFFIELD
Jan. 24, at 11 a.m. TROCADERO LIVERPOOL
Jan. 24, at 10.45 a.m. GAUMONT MANCHESTER

"A NIGHT AT EARL CARROLL'S"

Scenes from A NIGHT AT EARL CARROLL'S which Paramount is Trade showing on Tuesday morning. This spectacular subject presents a comedy melodrama set in one of Hollywood's most exclusive night resorts. The most beautiful girls in the film colony appear with Earl Carroll himself. Ken Murray and Rose Hobart are featured

SUNDAY OPENING DECISIONS AND DISCUSSIONS

Cardiff Favours a "Soldiers Only" Condition

CARDIFF Watch Committee has had letters from the military authorities asking for the reconsideration of the recent decision refusing permission for kinema Sunday opening, and drawing attention to the need for entertainment for the troops.

The committee now recommends Sunday opening subject to use only by uniformed members of the Forces and one companion of each such member, and to further conditions as to films, times of opening and allocation of profits.

Military Appeal Ignored At Crosby

Crosby Borough Council, at a special meeting this week, decided by 21 votes against 12 not to proceed with the proposal for Sunday opening.

This decision ignores the opinion expressed in a letter received from the military authorities stating that in their view Sunday opening was desirable.

The case for the opposition was put by Councillor W. R. Williams, ex-president of the local Free Church Council, who argued that there was no demand for Sunday kinemas and that the troops were well catered for by church and other organisations—a statement which caused some surprise, particularly so far as the churches are concerned.

Hyde Permits Concerts

By a majority decision, Hyde magistrates on Thursday granted permission for concerts to be held at the Hippodrome and Theatre Royal, Hyde, on Sunday, December 29.

On behalf of the Hyde Cinema Association, Mr. Stott said the exhibitors wished to help in maintaining the morale of the people in wartime. The public had shown by their attendances at recent concerts that they wished to have Sunday concerts.

Opposition was voiced on behalf of several local clergymen.

Consett Defers Decision

Consett (Co. Durham) U.D.C. has deferred for one month consideration of a proposal of the military for the Sunday opening of kinemas.

County Coun. N. F. Nattrass moved that the Council should make application, pointing out there was real need for the opening of kinemas not only for soldiers, but for the youth of the town who were forced to wander the streets. He suggested calling a public meeting.

Carlisle to Try Again

Carlisle is to have another debate on Sunday opening. Rejected by 19 votes to 9 last year, the question of Sunday opening has again been discussed, and is again to be brought up when information has been obtained of the experiences of other comparable towns where kinemas open on Sundays.

Concerts For Chorley

Permission was granted at Chorley on Friday to W. L. Huish to hold four Sunday concerts in the Plaza, Chorley, within a period of three months.

S.O. Position at Bebington

Although it was argued that there was no demand for Sunday kinemas in the district, Bebington (Cheshire) Council on Saturday decided to apply for a draft Order.

Sunday opening has been sanctioned in the urban districts of Halstead and Raleigh.

DEATH OF FORMER SCENARIO CHIEF

Rudolph de Cordova

Rudolph de Cordova, actor, author and former scenario chief, died last week-end in London.

After a stage career in London and the States he became a prolific journalist and playwright. He took up film writing, soon afterwards becoming scenario editor for Gaumont in the early Lime Grove studio days under Col. A. C. Bromhead, where he was in charge of the story end of production for some years. For some time he had lived in retirement.

His wife, who died in 1933, was Alicia Ramsey, author of many produced British adaptations and originals, including the Byron subject "A Prince of Lovers."

ESSEX FIXES HOURS FOR S.O.

Trade Asked To Confer

Essex C.C. Licensing Committee has fixed the following hours for Sunday opening:—

Within the Metropolitan Police district—between the hours of 1.30 and 7 p.m.

For the remainder of the area, either between the hours of 1.30 and 7 p.m., or 5.30 and 10.30 p.m.

With a view to ensuring that licensed premises are not opened during both the before-mentioned periods, the Committee has requested licensees of premises within a borough or urban district outside the Metropolitan Police area to state, after conferring amongst themselves, the period during which they agree to open.

W. J. GELL, C.B.E.

"NO, NO NANETTE" FOR EARLY SHOW

Anna Neagle's New Musical

Featuring Anna Neagle in the title-rôle and produced and directed by Herbert Wilcox at RKO-Radio's Hollywood studios, "No, No, Nanette" has now been completed and will be screened to the Trade in this country during the next few weeks.

Advance reports from America indicate that the star-producer team responsible for such great box-office "hits" as "Irene," "Sixty Glorious Years," "Victoria the Great," and "Nurse Edith Cavell," have once again scored a brilliant success.

"No, No, Nanette," which is the screen adaptation of the superb musical-comedy romance which ran for no fewer than 665 performances on the London stage, presents Miss Neagle in a gay, modern characterisation, similar to that she portrayed with such grand box-office results in "Irene." The new film is considered perfect entertainment for current British consumption.

In accordance with the RKO-Radio policy, "No, No, Nanette" surrounds the star with a great all-star cast. Major supporting rôles are played by such tremendous favourites as Richard Carlson, Zasu Pitts, Roland Young, Victor Mature, Helen Broderick, Eve Arden, Billy Gilbert, Stuart Robertson, and Mary Gordon.

Ken Englund contributed the screen play.

KINEMA HOURS AT CARDIFF

"Chief Constables' Discretion"

At Cardiff Corporation General Purposes Committee the town clerk reported that by a recent order of the Secretary of State, the use of any premises for the purpose of any entertainment was prohibited between the hours of 10 p.m. and 8 a.m., but the chief constable was empowered to prohibit the use of any premises at other times in so far as such prohibition appeared to him to be necessary in order to minimise the risk of loss of life or personal injuries being caused in consequence of war operations.

Alderman Sir William Williams proposed, and Councillor Griffiths seconded, that the chief constable should be asked to confer with the representatives of kinemas and other places of entertainment with a view to the number of such places in the centre of the city being reduced, but this was also lost.

LIVERPOOL ANNUAL INSPECTION

M. of H. Report

Supervision of kinemas by public health inspectors is the subject of comment by the Liverpool M.O.H. in his annual report, which came before the January meeting of the City Council.

During the year there were 509 night visits. Day inspections were also made so that closer attention might be given to the examination of the sanitary conveniences.

In 49 cases defects were observed and these were remedied when the attention of the managers was called to them.

IMMEDIATE RELEASE

"They Knew What They Wanted"

RKO-Radio announce that "They Knew What They Wanted," the Charles Laughton and Carole Lombard co-starring production, is to be generally released on January 27.

Now in its second week at the Plaza, Regent Street, "They Knew What They Wanted" is proving to be one of the foremost box-office attractions screened in the West End in recent months.

The Oadby (Leicester) U.D.C. is to apply for Sunday opening powers.

By 30 votes to 4, Bootle Town Council has decided to make an application for Sunday opening.

IMPORTANT TRADE SHOWS HERALD PATHE CONVENTION

W. J. Gell Announces Biggest Schedule of his Company

THE 1941 programme conference—which the whole of the sales personnel and Head Office executives will attend—precedes the important week of trade presentations, to take place at the Cambridge Theatre, announces W. J. Gell, Managing Director of Pathe Pictures, Ltd.

The general offices and distributing headquarters of Pathé are now completely housed in more commodious premises at Film House and the group of six productions of outstanding merit to be Trade shown constitutes the first batch from the company for 1941.

This marks the commencement of an unprecedented period of great activity for the organisation, which has been extended considerably by the additional staff engaged since the firm's removal to deal efficiently with the extensive Pathé output for the year of 54 top quality attractions.

Dealing with the box office value of the current product, Mr. Gell says:—

"The group of productions we have arranged to show within a few days is, I confidently feel, without exaggeration, the finest selection of British and American productions ever presented by this company. We at Pathé have no qualms whatever regarding the ultimate success of each picture at the box office.

"Each is undeniably in the super category; each has strong story value and outstanding stellar appeal; each has a powerfully magnetic and attractive title, and the success of each production is further enhanced by its exceptional author pull.

"The splendid quality which is the predominant feature of the group is the standard set by the producers for the production of the whole of the 1941 output.

From the Home Studios

"The three British productions in particular represent the superior type of home product in which we shall specialise. The success not only in this country but also in America and the British Dominions of our 1939-40 programme of British pictures has been very encouraging, especially in these difficult times, and this has induced our producers to increase the quality of their pictures considerably.

"This high standard of quality is reflected in the three British productions scheduled for screening. They are Eden Phillpotts' 'The Farmer's Wife,' a comedy drama, 'Spring Meeting,' and a thriller, 'East of Piccadilly,' and I earnestly advise exhibitors to make a point of seeing them either at the London or provincial Trade shows, for I am more than convinced that these three and the three American attractions to be shown in the same week will not fail to make as tremendous an impression on the exhibitor as they did on me."

A Karloff Special

As a result of the demand for Boris Karloff in the popular series of Mr. Wong, detective thrillers, Monogram has starred him in the screen adaptation of Anam Hull Shirk's famous Broadway play, "The Ape."

Karloff enacts a tremendously thrilling rôle as a mad scientist in this super production, and it is said he has never been seen to better advantage. William Nigh, ace director of the Monogram organisation, directed and has maintained the very thrilling tempo of the play throughout.

Karloff plays a dual rôle, that of a scientist and a monster ape. While trying to find a cure for infantile paralysis, Dr. Adrian discovers an amazing secret. The serum he has been developing might work if it contained liquid from the spinal column of a human being, and in a series of nerve-tingling events, in which local residents are murdered by the ape, the serum is perfected, but the dragnet draws closer around Karloff, and he meets with death as he is about to convince the medical profession of the effectual working of his formula.

Richard Carroll and Kurt Siomak adapted the stage play, and the chief artistes in the supporting cast are Maris Wrixon, Gertrude Hoffman, Henry Hall, Gene O'Donnell, Jack Kennedy, and Jessie Arnold. "The Ape" will be Trade shown on Tuesday, January 21, at 2.15 p.m.

British Murder Mystery

London's West End has furnished plenty of gripping plots for the screen, but perhaps none so thrilling as the holding story of the mad, mysterious, silk-stocking murderer of Soho. "East of Piccadilly," which abounds in thrills and action, tells of the strange crimes of the strangler of Greek Street, and how another nearly paid for the crimes with his life. Judy Campbell and Sebastian Shaw are the stars, with Henry Edwards and Niall McGinnis the featured artistes. The picture was produced at Welwyn and directed by Harold Huth.

Not only is its story of an unusual nature, but the climax, it is claimed, will move the most hardboiled movie fan. In addition to the attractive roster of stars, the splendid supporting cast boasts such names as George Pughe, Martita Hunt, George Hayes, Cameron Hall, Bunty Payne, Charles Victor, and Frederick Piper.

The screenplay was written by J. Lee Thompson and Lesley Storm, from the original story by Gordon Beckles. Photography was in the capable hands of Claude Friese-Greene, and Walter C. Mycroft supervised production. "East of Piccadilly" is to be Trade shown on Wednesday, January 22, at 2.15 p.m.

The Dead End Kids Again

On the morning of Wednesday, January 22, at 11 o'clock, Pathé is to Trade show the latest Monogram East Side Kids attraction entitled "That Gang of Mine," with Clarence Muse, Dave O'Brien, Joyce Bryant and Wilbur Mack featured.

The East Side Kids, who are the original Dead End gang, and the Little Tough Guys of Universal, are seen here in their best story to date. It concerns an old Kentucky negro who needs backers for his thoroughbred racehorse, Blue Knight. The Kids finally get Algy Wilkes, a wealthy friend, to persuade his father to put up the money.

This gives Leo Gorcey, in the rôle of Muggs, his chance to become a jockey, but although he tries hard an uncontrollable fear prevents him from bringing Blue Knight in, but the Gang manage to browbeat a famous jockey into riding the horse in the Derby and bringing him in the winner. Joseph K. Lewis directed.

Delightful Irish Comedy

Scintillating comedy is the feature of the super British production, "Spring Meeting," with three great British stars—Nova Pilbeam, Basil Sydney and Henry Edwards. This happy film of an old Irish family, a scheming adventuress, her penniless son and a love-sick couple is the right kind of entertainment for these gloomy days of war.

The film has been adapted from the successful play of the same title by M. J. Farrell and John Perry. Walter C. Mycroft directed, and the cast featured artistes are Sarah Churchill (daughter of Winston), Michael Wilding, Enid Stamp-Taylor, Margaret Rutherford, Hugh McDermott and W. G. Fay. Its racy dialogue, its action-packed theme and wealth of laugh-provoking situations makes it an attractive bet, it is claimed, for any theatre.

When Mrs. Tiny Fox-Collier and her son are broke to the wide they go to Ireland to sponge on the wealthy Sir Richard Furze, with whom Tiny had an affaire twenty years before. They get a cold reception, as Sir Richard has grown to be somewhat of a miser, but Tiny hits upon a very amusing scheme to get the "old grouch" to open up the coffers, and everything is rosy for both Mrs. Fox Collier and her son, who later marries Sir Richard's pretty niece while the attractive Tiny gets Sir Richard.

Such is the amusing theme of this production from the Welwyn studios. It will be Trade shown on Thursday, January 25, at 2.15 p.m.

Another P.R.C. Feature

James Dunn, bright and breezy star of a score or more of major box-office successes, co-stars with pretty Frances Gifford in a P.R.C. comedy drama, "Hold That Woman," which is to be presented on Friday, January 24, at 11 a.m. This is an hilarious story of the misadventures of an ambitious young debt collector for a hire-purchase firm.

James Dunn, as Jimmy Parker, gets involved in a perfect maze of shock sequence adventures, and he repossesses a miniature radio set from the leader of a notorious gang of thieves. He doesn't know the inside of the radio cabinet conceals £10,000 of gems, and the gang get hot on his trail, causing much laughter.

George Douglas, Martin Spellman, Guy Usher, and Ritz la Roy are a few of the supporting artistes of note in this laugh special from a new producer, Sherman Scott directed.

Eden Phillpotts' Classic

Few pictures have brought to the screen such an entertaining and realistically convincing slice of down-to-earth English life and character as does Eden Phillpotts' most successful story "The Farmer's Wife," here produced on a lavish scale with all the hilarity, drama and heart punch of the famous book and stage play faithfully retained.

This super scale production from Welwyn has been exceptionally well cast and produced with authentic exteriors and backgrounds. Eden Phillpotts' memorable and live characters, Churdles Ash, Tom Sweetland, Araminta, Louisa Windeatt, Thirza Tapper, Mary Hearn, and others are played by Basil Sydney and Wilfrid Lawson, the stars of the film, and Bunty Payne, Patricia Roc, Michael Wilding, Nora Swinburne, Betty Warren, Viola Lyel and Enid Stamp Taylor, while other characterisations are enacted by Kenneth Griffith, Edward Rigby, A. Bromley Davenport, Mark Daly, Jimmy Godden, Davina Craig and Gilbert Funn. Norman Lee and Leslie Arliss were the directors, and the excellent photography is the work of Claude Friese-Greene.

Briefly, the theme concerns the search for a wife by egotistic Tom Sweetland who has brought Applegarth farm in Devonshire. He makes a hopeless blunder of things and each of the women he proposes to turns him down flatly, until one day an act of courage brings them all begging for his hand in marriage. But Sweetland meantime realises that it is his housekeeper who would be the ideal wife for him and makes another proposal in quite a different way and to his astonishment is accepted. For its skilful blending of comedy and light drama, its downright sincerity and touching appeal, the film, it is expected, will rank as one of the most successful British pictures to date.

"THE MARK OF ZORRO"

Two dramatic scenes from the 20th Century-Fox production THE MARK OF ZORRO, which was Trade shown on Wednesday. Tyrone Power, Linda Darnell and Basil Rathbone are featured in this great film of adventure in the early days of California

PAUL SOSKIN'S DRAMATIC WAR THEME

Newspapers Under Fire

"SOLDIERS IN FLEET ST."

AT a time when almost every man, woman and child in this country eagerly awaits each new edition of their favourite newspaper it is doubtful if even a small percentage give a thought to the tremendous effort represented in the production of the news that they take as a matter of course.

Romance, adventure, tragedy, thrills, comedy and constant danger, could be read between each vital paragraph, and drama lurks behind the headlines. The man who wrote the story of a great defeat or a grand victory probably missed death by inches; he might even be seriously wounded and trapped by the enemy . . . and thrown into a concentration camp . . . the enemy fears the journalist who writes without fear.

Then, while the soldiers of journalism are covering the battlefronts, in whatever part of the world they may be, there are the men who stand at the ready in Fleet Street, from the newsreel to the machine room, by their typewriters and the giant presses that will cascade the papers, hot with news from everywhere for everyone, a miracle of co-ordination between man and machine, and a triumph of organisation without equal in industry.

"Soldiers in Fleet Street" will tell the wonderful story behind British journalism in the war for Democracy against the Dictators, of the high endeavour, courage, endurance, cheerfulness and resourcefulness of the men who get the news under fire and the men who wait at home and print the news under fire . . . while terror tours the clouds and death hurtles down from the skies over London.

This great story, written by one of the most fearless journalists of the day, and whose knowledge and experience of the subject is unsurpassed, will be made by Paul Soskin as the dramatic romance of every British newspaper office and all those whose lives are bound with Fleet Street, from the machine minder to the managing editor, from the ace war correspondent to the ace driver of the lightning-like delivery vans, and the paper sellers who stand in the rain or the sun, through barrage or bombs . . . an heroic saga of heroes without halos.

Paul Soskin, who has a notable record and has just completed the film of the play "Quiet Wedding," will produce "Soldiers in Fleet Street" on a scale that will proclaim the dignity of the subject and its wide and colourful canvas; historical document of the times, it will be dedicated as a tribute to British newspapers and those who serve them without fear or favour, an epic film of epic achievements.

"R. J." Mitchell, Inventor of the Spitfire.

"First of the Few"

Epic Title of New Film

PREMIER APPROVES

The Prime Minister, Winston Churchill, through the office of the Under-Secretary of State and the Air Ministry, has granted George King and John Stafford permission to use "The First of the Few" as the title for their epic film of the life story of "R. J." Mitchell, the genius who created the Spitfire.

"Never in the realm of human conflict has there been so much owed by so many to so few," is one of the most inspiring thoughts spoken by the leader of this country, and it is in this spirit that the producers intend to create. "The First of the Few" is described as a screen monument to the Englishman who lived and died to make possible the immortal exploits of the mighty Few.

"The First of the Few" will be produced on a scale commensurate with the dignity and importance of the subject, with the full co-operation of Mrs. Mitchell, the widow, as well as the interested authorities, Messrs. Armstrongs-Vickers, Ltd., and the Air Ministry.

Their full collaboration throughout the production has been assured to George King and John Stafford, who are now finalising details of the story, and dovetailing the many facts emerging through the life work of "R. J." as Mitchell was affectionately known to his familiars.

Important stellar assignments are now being negotiated.

"ONCE A CROOK" PROGRESS"

A Director in Battle-dress

Herbert Mason takes Twentieth Century's "Once a Crook" into its fourth week at Lime Grove. Current picture is Mason's fifteenth to date; his first, "First Offence," brought Lilli Palmer to the screen. One day per week at Shepherd's Bush sees Mason directing, in battledress, Gordon Harker and Sydney Howard. He leave studio at night to take over Home Guard duties in Herts, guarding waterworks and timber yards.

Action of the comedy-thriller this week has returned to the large rambling public-house set, introducing sharp-tongued Kathleen Harrison as housekeeper, gangster-glamour in the form of Carla Lehmann and the law personified by Joss Ambler.

Sets of prison cells, corridors and restaurant in the Old Bailey are scheduled wherein Harker plays "dumb" in the face of the death sentence rather than involve his own son.

Doubtful compliment to studio employees was gesture of stillman Johnnie Jay, touring offices and taking photos of faces that appealed to him. Victims heard later he was compiling a Rogues' Gallery of criminal faces for Dartmoor Prison sequences.

"BLITZ HOTEL"

Novel Idea for Elvey Production

A new form of entertainment film has been devised by Maurice Elvey, under the title "Blitz Hotel." He conceived the idea while living in the Savoy Hotel last October, and has persuaded Negley Farson, noted U.S. author, to write the script.

Briefly the film is planned in the form of a slice taken from present-day life in one of our big hotels during a blitz, between 7 p.m. and 7 a.m.

Maurice Elvey informs KINE. that while it is early to give full details concerning the film, he has been able to arrange with noted band leader Carol Gibbons to write the music, also with Manning Sherwin who will write the theme song and both will appear as members of the blitz hotelites.

Elvey also hopes to secure the services of Claire Luce and David Niven to star in the film, together with well-known celebrities who now live in hotels.

While the story is to be fiction the blitz part will be authentic.

Director Herbert Mason in battle dress and Carla Lehmann examine shots from ONCE A CROOK, the new Harker film at Shepherds Bush (20th Century-Fox)

PATHE RESTARTS PRODUCTION AT WELWYN

Detective Thriller Takes the Floor

Production has restarted at the Welwyn Studios, and according to W. J. Gell, managing director of Pathé, will continue throughout the year without a break.

First subject to go before the camera is "This Man is Dangerous," a David Hume detective thriller, the script of which is credited to Edward Dryhurst and John Argyle. James Mason, Mary Clare and Margaret Vyner star and a cast of feature artistes is headed by Gordon McLeod, Terry Conlin, Eric Clavering, Frederick Valk, Helen Latham, Brefni O'Rorke, Viola Lyel, W. C. Fay, G. Muncaster, Anthony Shaw, Barbara Everest and Michael Rennie.

"This Man is Dangerous" is a Rialto production produced by John Argyle, with Bryan Langley in charge of cameras and B. Ross, chief sound recordist. Cutting is in the hands of Sam Simmonds and art direction by Charles Gilbert.

The film will bring to the screen a new super sleuth in the person of Mick Cardby, a character made famous in detective fiction by David Hume.

In view of the success previous Argyle thrillers, including "Dark Eyes of London," have met with and the very good box-office title of this production, Pathé have every reason to expect a vigorous demand for this, their latest British production.

Brian Desmond Hurst directing Anton Walbrook and Sally Gray in RKO-Radio picture DANGEROUS MOONLIGHT, the cameraman is Georges Perinal

"Love on the Dole" completed by Baxter

Lucan and McShane Comedy Next

John Baxter has now completed "Love on the Dole" for British National and is devoting all his time to the new Lucan and McShane comedy, "Mother Riley Cleans Up." This subject is now entering its third week at Rock Studios at Elstree.

At Denham, Leslie Howard is busy on "Pimpernel Smith," probably British National's most important feature to date. Mary Morris, who has been chosen to play opposite Howard in the film, started her first day's work on the picture on Monday. During the week one of the biggest sets on the picture will be filmed. It is a reproduction of the British Embassy in Berlin and a host of extras appear in the sequence, which represents a reception at the Embassy.

POLISH NEWS FILM

Concanen Plan

Derrick De Marney, actor-producer of Concanen Films, announces that his company have launched out on an entirely new venture—the production of a Polish magazine, which is in fact a newsreel showing the activities of the Polish army since their arrival in the British Isles.

It is the intention of Concanen Films to issue these magazines with Polish commentary at regular intervals for distribution to all Polish people now temporarily exiled from their own country.

Dramatic Scenes at Teddington

BIG SETS FOR WARNER'S "ATLANTIC FERRY"

Many ambitious settings are planned for Warner's "Atlantic Ferry," a dramatic picture dealing with the institution of regular sailings between England and America, and the people who made them possible.

Starring Michael Redgrave and Valerie Hobson, with Griffiths Jones, Margaretta Scott, Frederick Leister, and Milton Rosmer in strong support, director Walter Forde is turning in some magnificent work. The story of the film brings out vividly the biggest disgrace of early British shipping, the "coffin ships," in which emigrants were shipped like cattle, only with less consideration.

It shows how the famous steamship *Britannia* is built in an endeavour to kill the "coffin ship" trade. Vividly the rivalry between the *Britannia* and the fast sailing ship the *Queen Mary* is brought out by the indecision of Mary Morison (Valerie Hobson), who *will* sail on the *Queen Mary* until she learns the passengers in the steamship *Britannia* are demanding cancellations, and because she is pledged to the owner, Charles MacIver (Griffiths Jones), and voyaging in a sailing ship.

Cunard is portrayed by Hartley Power; other artistes include Edmund Willard, David Kew, Charles Victor, Frank Tickle, Henry Oscar, George Carney, Joseph Cunningham, Allen Jeayes, Aubrey Mallalieu, Joss Ambler, Bessie Love, and Leslie Bradley.

Cameraman is Basil Emmett, and art director Norman Arnold.

In the small stage Norman Arnold (art director), Henry Harris (trick cameraman) and P. W. Woolsey (trick specialist) were working on the tank shots. Two fine scale models of sailing ships floated on the water while Arnold and Harris worked out the set up of the wooden quay and mooring posts, against the perspective background of the harbour.

Quite a bit has been written in these columns regarding difficulties encountered by art directors in obtaining proper materials for the construction of sets, and the makeshifts resorted to. On the Atlantic ferry tank background the set is made from ordinary brown cardboard. Despite this unusual medium the setting looks quite authentic when viewed through the camera.

On the other stages carpenters and painters were busy constructing full-size sets of the two ships *Britannia* and *Queen Mary* for the action with the principals and crowd on these sets, cameraman Basil Emmett was fixing up his lighting, and Emmett's work on this subject is remarkable for its dramatic theme and amazing clarity, despite the sombre effect in the "coffin-ships" holds and other scenes with a heavy atmo-

A LOG CABIN AT DENHAM

"Dangerous Moonlight"

The scene of the locale of the new RKO-Radio picture, "Dangerous Moonlight," has changed from the palatial hotel in the heart of downtown New York to a log cabin.

The cabin is in delightful surroundings over 100 miles from the New York metropolis, and it is here that Sally Gray and Anton Walbrook are spending their honeymoon.

Art direction on the film is now in the hands of Paul Sheriff, who is responsible for the new set technique, used so successfully in "The Saint's Vacation." This is due to the other commitment of John Bryan.

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"COMRADE X"

Clark Gable and Hedy Lamarr in a scene from COMRADE X, M-G-M-'s new film of an American newspaper reporter's adventures in Russia with a Communist tram-conductress. This is one of the outstanding subjects in M-G-M-'s New Year schedule

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

"THE GREAT DICTATOR" INVADES GILLINGHAM—COMPOSITE PAGE FOR "MARYLAND"—LIGHTS IN THE LOBBY—PARTY SPIRIT AT MIDDLESBROUGH

A point which frequently arises during discussions among exhibitors is whether showmanship is better occupied in boosting an assured winner or in building up public interest in a picture which, from the box-office view, is a border line subject.

The main factor in the publicising an acknowledged winner is the need to bring to the box-office every possible patron so that the increased rental demanded may be covered with a proportionate surplus accruing to the exhibitor. The showman knows he is assured of a certain return on an accepted "stone-ginger," but unless he is satisfied with a purely prestige booking it is essential that he should work just that little bit harder for his own economic benefit.

That is the case as I see it for going out big on the box-office "cert." On the other hand, exploitation of, shall we call it a near winner, is a more difficult job, although, if successful, it brings both mental and financial satisfaction to the exhibitor who attempts it. It is really no use putting over a picture with the showmanship tongue in the cheek, for if the exhibitor himself doesn't believe in his product, he stands precious little chance of hoodwinking his experienced public. It is, indeed, fatal to induce patrons to crowd into the kinema only to be presented with a plate of tripe.

On the other hand, there are many fine pictures which by reason of title or subject matter fail at first glance to intrigue potential patrons; the exhibitor, however, who has faith in the merits of the film can turn an ordinary week's business into a bumper revenue by skilful and energetic exploitation. His job is considerably harder than in the case of the assured winner and calls, I think, for the more subtle and tactful application of the fundamentals of showmanship, and, consequently, merits the greater approbation.

"Uneasy Dictators"

NO excuse was given to the residents of Gillingham for overlooking the recent presentation of "The Great Dictator" (U.A.) at the Embassy. For a month before the opening B. W. Garrett plugged various angles of appeal, but perhaps the greatest interest was aroused by his vestibule displays and miniature street parades. In both of these publicity stunts Mr. Garrett employed members of his staff to represent Hitler, Chaplin, Ribbentrop and Goering. A slight adaptation of the doormen's uniforms enabled a near resemblance to be created to the gold braided attire of "that man's" henchmen, who as their leader was being trundled in an armchair through the streets by "Chaplin," marched on each side, impervious and, indeed, appreciative of the laughs and back-chat from the passers-by. Outside the theatre a rostrum was erected, from which "Hitler" harangued the crowd, while inside a lobby display showed the two dictators as uneasy bedfellows.

I am not surprised to learn that H. Garrett opened to tremendous business, which was enhanced by the fact that civic and Service notabilities attended a special reception at the Embassy.

Local Traders Sponsor Publicity

A COMPOSITE advertisement page in the *Newcastle Sunday Sun* was the main feature of G. H. Pullman's exploitation of "Maryland" (20th-Fox), which recently ran at the Haymarket (A.B.C.). The page was published with the co-operation of several big Tyneside firms, who sponsored a Christmas competition with seasonal hampers as prizes. Readers were invited to complete a sentence describing the film by the insertion in blank spaces of suitable words selected from the advertisements surrounding the editorial matter.

The competition aroused tremendous interest in all parts of the North-East Coast, as well as Tyneside. The prizes were handed over on the stage of the Haymarket Cinema by Coun. Mrs. Graham, of Newcastle City Council. She was introduced by Manager Pullman and thanked for her services by C. Holdstock, of 20th Century-Fox.

Organ-ising a Party

FOR those kinemas where there's an organ and where "alerts" are apt to arrive just as the show is "down," the formula of W. Mayne Cleminson, of the Gaumont Palace, Middlesbrough, offers interesting ideas.

He first gives a ten-minute interlude of popular medleys and, when the gallery crowd has been safely enconced on the lower floors, he invites members of the audience to see "how the Compton works." There's surprising interest in this simple idea . . . and sometimes some awkward queries in the bargain! If a responsible organist or player happens to be present, he or she is invited to try over a piece, adding spice to entertainment value. Then, if the all-clear has not arrived, and with the "party" spirit already imbued, calls for talent result in a host of singers, etc., trying their luck, with the organist filling in the accompaniment. In fact, the Middlesbrough manager's scheme has worked so well that audiences appear to relish the sirens!

Lights-up Inside

WINDOW-GAZING during the Christmas period gave Reynolds Roberts, of the Elite (A.B.C.), Middlesbrough, an idea to lure people into the show. Fixing up three miniature shop windows in the vestibule, he also featured furnished rooms above, and the whole was lighted effectively. The shops were set out for grocery, Post Office, plus a kinema complete with lift.

The little time spent on the effort was amply rewarded, for the news spread quickly in the thickly populated area, and children were noticed to be bringing their parents to have a look. Much amusement was caused as many actually wanted to buy it for their youngsters. At each end of the miniature stores, and on looking through windows at the rear of the model, three neat cards read: "Full of good things, like 'George and Margaret' (Warner)," with show date.

Another teaser was, "Why not enjoy a cup of tea and a biscuit while seeing the show," an effective tie-up for the kinema café.

Outside the vestibule of the Embassy 'Hitler' harangues passers-by on the merits of THE GREAT DICTATOR which, he declares, ushers in a new order in film entertainment.

This novel lobby display, arranged by manager H. Garrett of the Embassy, Gillingham, was one of the many stunts arranged to prepare local inhabitants for the presentation of THE GREAT DICTATOR (U.A.), which was also being screened at the Palace, Chatham and the Majestic, Rochester.

RESULT OF "AMOK" COMPETITION

Every record since the start of hostilities was broken by the recent presentation of "Amok" (New Realm) at the Astoria (A.B.C.), Brighton.

Much of the success of this picture was due to the admirable publicity put out by Manager Alfred Sadler, whose efforts have won for him the first prize in the New Realm "All-England Exploitation Competition" on this picture.

A cheque will be presented to Mr. Sadler by the Mayor of Brighton (Ald. J. Talbot Nanson) on behalf of New Realm next Saturday.

Details and photographs of Mr. Sadler's campaign will be published in an early issue.

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FOR FEB. 17, 1941, RELEASES

Compiled by A. W. Owen

"BAD MAN OF WYOMING" (M-G-M)

CERT. U. 7,916 ft. Reg. No. F.3635. Reviewed in KINE. December 12, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wallace Beery, Marjorie Main, Leo Carrillo.
ATMOSPHERE.—Period Western comedy melodrama, the adventures of a rebel bandit, whose escapades save a family from victimisation and prove he is not so black as painted.
ORGAN.—Introduction and Finale Allegro of "Morning, Noon and Night" Overture, Suppe (Hawkes), with adaptation from the piano-conductor copy of an orchestration.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.1886 (Hastings Municipal Orchestra).

"RANGERS OF FORTUNE" (Paramount)

CERT. U. 7,266 ft. Reg. No. F.3552. Reviewed in KINE. October 31, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Fred MacMurray, Patricia Morrison.
ATMOSPHERE.—Fast-action adventure melodrama, depicting the robust chivalry of three "quick-to-the trigger" musketeers of the Mexican plains.
ORGAN.—"Il Guarany" Overture, Gomez (Chester), with adaptation from the piano-conductor copy of the orchestration, or as non-sync, detailed below.
NON-SYNC.—"Banditenstreiche" ("Jolly Robbers") Overture, Suppé (Hawkes), recorded on Columbia D.X.298 (B.B.C. Military Band).

"PUBLIC DEB. NO. 1" (20th Century-Fox)

CERT. U. 7,241 ft. Reg. No. F.3511. Reviewed in KINE. October 31, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Murphy, Brenda Joyce, Elsa Maxwell, Mischa Auer.
ATMOSPHERE.—Romantic comedy of a madcap heiress which hits out at two extremes, the idle rich and the too active and frequently unscrupulous communists.
ORGAN.—"Les Millions d'Arlequin," Ballet Suite, Drigo Serenade (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8129 (New Light Symphony Orchestra) on H.M.V. B.4389 by Sydney Gustard (kinema organ).

"DANCING ON A DIME" (Paramount)

CERT. U. 6,733 ft. Reg. No. F.3500. Reviewed in KINE. October 17, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Grace MacDonald, Robert Paige.
ATMOSPHERE.—Comedy-drama describing the misfortunes but subsequent success of a theatrical producer and artistes, with music and song sequences in light romantic vein.
ORGAN.—"Dance of the Hours," ("La Gioconda"), Ponchielli (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia D.X.11 Milan Symphony Orchestra) or swing version recorded on H.M.V. B.8776 (Harry Clinton's orchestra).

"PIER 13" (20th Century-Fox)

CERT. A. 5,954 ft. Reg. No. 3484. Reviewed in KINE. October 3, 1940.
PUBLICITY.—One 6-sheet.
STARS.—Lynn Bari, Lloyd Nolan.
ATMOSPHERE.—Comedy melodrama of the American police force, concerning the romance of a water-front cop and his girl, both faced with conflicting loyalties.
ORGAN.—"So Deep is the Night" (Fristesse), slow foxtrot, Walsh-Holmes, with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded by Victor Sylvester's Orchestra on Parlophone F.1651.

"A FUGITIVE FROM JUSTICE" (Warner)

CERT. A. 4,792 ft. Reg. No. F.3573. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Roger Pryor, Lucille Fairbanks, Eddie Foy, Jun.
ATMOSPHERE.—Tense, exciting melodrama, a story of roguery and villainy in the gangster world which ends in romance.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from any piano-solo arrangement.
NON-SYNC.—As organ, recorded on H.M.V. C.2992 (London Symphony Orchestra) or H.M.V. B.D. 572 by Reginald Foort on the B.B.C. theatre organ).

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WANTED, Manager capable of operating in emergency; small show, 50 miles London, safe area; state reasonable salary. Owen Cooper, Hadleigh, Suffolk.

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AT Liberty.—Manager, fully experienced, screen and stage; age 45; appearance and references O.K.; go anywhere.—R., Box 652, Kinematograph Weekly.

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SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur.. Jan. 16	11 a.m. ...	Own	Half a Sinner	General F.D. ...	——— ...	—
.. .. 16	11.a.m. & 2.30 p.m.	Century	For Beauty's Sake	20th Century-Fox	——— ...	—
Fri.. .. 17	11 a.m. ...	Own	Pony Post; Stranger than Fiction, No. 84.	General F.D. ...	——— ..	—
.. .. 17	11 a.m. & 2.30 p.m.	Private Theatre...	Money and the Woman	Warner	——— ...	—
.. .. 17	11 a.m. & 2.30 p.m.	Century	The Gay Caballero	20th Century-Fox	——— ...	—
Mon.. .. 20	11 a.m. & 2.30 p.m.	Century	Yesterday's Nerves	20th Century-Fox	——— ...	—
.. .. 20	11 a.m. & 2.30 p.m.	Private Theatre...	Ladies Must Live	Warner	——— ...	—
Tues.. .. 21	11 a.m. ...	Own	Son of Roaring Dan; Going Places No. 85.	General F.D. ...	——— ..	—
.. .. 21	11 a.m. & 2.30 p.m.	Own	Gallant Sons	M-G-M	Jackie Cooper ...	—
.. .. 21	11 a.m. ...	Phoenix	Rivers End	Warner	———	—
.. .. 21	2.30 p.m. ...	Phoenix	A Modern Hero	Warner	———	—
.. .. 21	2.15 p.m. ...	Cambridge ...	The Ape	Pathe	Boris Karloff ...	—
.. .. 21	11 a.m. ...	Private Theatre	A Night at Earl Carroll's... ...	Paramount ...	——— ...	—
Wed.. .. 22	11 a.m. ...	Private Theatre	The Fighting 69th... ...	Warner	James Cagney ...	—
.. .. 22	2.30 p.m. ...	Phoenix	The Road to 'Frisco	Warner	——— ...	—
.. .. 22	2.15 p.m. ...	Cambridge ...	East of Piccadilly	Pathe	——— ...	—
.. .. 22	11 a.m. ...	Cambridge ...	That Gang of Mine	Pathe	——— ...	—
Thur.. .. 23	2.30 p.m. ...	Phoenix	Flowing Gold	Warner	——— ...	—
.. .. 23	2.15 p.m. ...	Cambridge ...	Spring Meeting	Pathe	——— ...	—
Fri.. .. 24	2.30 p.m. ...	Phoenix	No Time for Comedy	Warner	——— ...	—
.. .. 24	2.15 p.m. ...	Cambridge ...	The Farmer's Wife	Pathe	——— ...	—
.. .. 24	11 a.m. ...	Cambridge ...	Hold That Woman	Pathe	——— ...	—

BIRMINGHAM

Fri.. Jan. 17	10.30 a.m. ...	West End ...	Captain Caution	United Artists ...	Victor Mature ...	—
.. .. 17	10.30 a.m. ...	Forum	Angels Over Broadway	Columbia ...	Douglas Fairbanks, Jr.	A
Mon.. .. 20	11 a.m. ...	Forum	Hullabaloo	M-G-M	Frank Morgan ...	—
Tues.. .. 21	10.30 a.m. ...	Forum	The Mark of Zorro	20th Century-Fox	Tyrone Power ...	—

CARDIFF

Fri.. Jan. 17	11 a.m. ...	Empire	Spellbound	United Artists ...	Derek Farr	—
.. .. 17	11 a.m. ...	Park Hall ...	Hullabaloo	M-G-M	Frank Morgan ...	—
.. .. 17	10.45 a.m. ...	Odeon	The Mark of Zorro	20th Century-Fox	Tyrone Power ...	—
Tues.. .. 21	11 a.m. ...	Empire	Captain Caution	United Artists ...	Victor Mature ...	—

GLASGOW

Fri.. Jan. 17	10.45 a.m. ...	Savoy	Captain Caution	United Artists ...	Victor Mature ...	—
.. .. 17	11 a.m. ...	Own	Charter Pilot	20th Century-Fox	——— ...	—
Tues.. .. 21	10.45 a.m. ...	Paramount ...	Seven Sinners	General F.D. ...	Marlene Dietrich ...	—
Wed.. .. 22	10.45 a.m. ...	——— ...	Gallant Sons	M-G-M	Jackie Cooper ...	—
.. .. 22	10.45 a.m. ...	Paramount ...	The Quarterback	Paramount ...	Wayne Morris ...	—
.. .. 22	10.30 a.m. ...	Regal	Freedom Radio	Columbia ...	Clive Brook	A
.. .. 22	11 a.m. ...	Own	The Gay Caballero	20th Century-Fox	———	—
Thur.. .. 23	10.45 a.m. ...	Paramount ...	Man at the Gate and Half a Sinner	General F.D. ...	———	—
.. .. 23	11 a.m. ...	Own	Yesterday's Heroes	20th Century-Fox	———	—

LEEDS

Fri.. Jan. 17	10.30 a.m. ...	Ritz	Freedom Radio	Columbia ...	Clive Brook	A
.. .. 17	10.45 a.m. ...	Tower	Charter Pilot	20th Century-Fox	———	—
Mon.. .. 20	10.45 a.m. ...	Ritz	Hullabaloo	M-G-M	Frank Morgan	—
Tues.. .. 21	10.45 a.m. ...	Scala	Spellbound	United Artists ...	Derek Farr	—
.. .. 21	10.45 a.m. ...	Tower	The Mark of Zorro	20th Century-Fox	Tyrone Power	—
Wed.. .. 22	10.45 a.m. ...	Scala	Captain Caution	United Artists ...	Victor Mature	—
.. .. 22	10.45 a.m. ...	Tower	Yesterday's Heroes	20th Century-Fox	———	—
Thur.. .. 23	10.45 a.m. ...	Ritz	Gallant Sons	M-G-M	Jackie Cooper ...	—

LIVERPOOL

Fri.. Jan. 17	10.45 a.m. ...	Scala	Hullabaloo	M-G-M	Frank Morgan ...	—
.. .. 17	10.30 a.m. ...	Forum	The Tree of Liberty	Columbia ...	Cary Grant	U
.. .. 17	11 a.m. & 2.30 p.m.	Own	Charter Pilot	20th Century-Fox	———	—
Tues.. .. 21	10.45 a.m. ...	Paramount ...	The Quarterback	Paramount ...	Wayne Morris ...	—
.. .. 21	11 a.m. & 2.30 p.m.	Own	The Mark of Zorro	20th Century-Fox	Tyrone Power ...	—
Wed.. .. 22	11 a.m. ...	Trocadero ...	Spellbound	United Artists ...	Derek Farr	—
.. .. 22	10.45 a.m. ...	Paramount ...	Seven Sinners	General F.D. ...	Marlene Dietrich ...	—
.. .. 22	11 a.m. & 2.30 p.m.	Own	The Gay Caballero	20th Century-Fox	———	—
Thur.. .. 23	10.45 a.m. ...	Paramount ...	Man at the Gate and Half a Sinner	General F.D. ...	———	—
.. .. 23	11 a.m. & 2.30 p.m.	Own	Yesterday's Heroes	20th Century-Fox	———	—

MANCHESTER

Fri.. Jan. 17	10.45 a.m. ...	Theatre Royal ...	Angels Over Broadway	Columbia ...	Douglas Fairbanks, Jnr.	A
Tues.. .. 21	10.45 a.m. ...	Gaumont Palace	Spellbound	United Artists ...	Derek Farr	—
.. .. 21	10.45 a.m. ...	Odeon	The Quarterback	Paramount ...	Wayne Morris ...	—
.. .. 21	10.30 a.m. ...	Theatre Royal ...	The Tree of Liberty	Columbia ...	Cary Grant	U
.. .. 21	10.45 a.m. ...	Deansgate ...	The Mark of Zorro	20th Century-Fox	Tyrone Power ...	—
Wed.. .. 22	10.45 a.m. ...	Market Street ...	Gallant Sons	M-G-M	Jackie Cooper ...	—
.. .. 22	10.45 a.m. ...	Odeon	A Night at Earl Carroll's ...	Paramount ...	———	—
.. .. 22	10.45 a.m. ...	Theatre Royal ...	Before I Hang	Columbia ...	Boris Karloff ...	—
.. .. 22	10.45 a.m. ...	Deansgate ...	For Beauty's Sake	20th Century-Fox	———	—
Thur.. .. 23	10.45 a.m. ...	Odeon	Seven Sinners	General F.D. ...	Marlene Dietrich ...	—

NEWCASTLE

Fri.. Jan. 17	10.30 a.m. ...	Odeon	The Quarterback	Paramount ...	Wayne Morris ...	—
.. .. 17	10.30 a.m. ...	Haymarket ...	The Tree of Liberty	Columbia ...	Cary Grant	U
.. .. 17	10.45 a.m. & 3 p.m.	Own	The Mark of Zorro	20th Century-Fox	Tyrone Power ...	—
Mon.. .. 20	10.45 a.m. ...	Haymarket ...	Hullabaloo	M-G-M	Frank Morgan ...	—
Tues.. .. 21	10.45 a.m. ...	Pavilion	Captain Caution	United Artists ...	Victor Mature ...	—
.. .. 21	10.30 a.m. ...	Haymarket ...	Freedom Radio	Columbia ...	Clive Brook	A
.. .. 21	10.45 a.m.& 3 p.m.	Own	Charter Pilot	20th Century-Fox	———	—
Wed.. .. 22	10.45 a.m. ...	Pavilion	Spellbound	United Artists ...	Derek Farr	—
.. .. 22	10.30 a.m. ...	Odeon	A Night at Earl Carroll's ...	Paramount ...	———	—
.. .. 22	10.45 a.m. & 3 p.m.	Own	For Beauty's Sake	20th Century-Fox	———	—

NOTTINGHAM

Tues.. Jan. 21	10.45 a.m. ...	Ritz	Gallant Sons	M-G-M	Jackie Cooper ...	—

SHEFFIELD

Tues.. Jan. 21	10.45 a.m. ...	Cinema House ...	Seven Sinners	General F.D. ...	Marlene Dietrich ...	—
.. .. 21	10.15 a.m. ...	Union Street ...	For Beauty's Sake	20th Century-Fox	———	—
Wed.. .. 22	10.45 a.m. ...	Cine House ...	Spellbound	United Artists ...	Derek Farr	—
.. .. 22	10.15 a.m. ...	Union Street ...	The Gay Caballero	20th Century-Fox	———	—

Printed in Great Britain and Published for the Proprietors Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
January 16, 1941

The IDEAL KINEMA
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ARCHITECTURAL EDITOR: A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY

January 16, 1941

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Published by
KINEMATOGRAPH PUBLICATIONS, LTD.
85, Long Acre, W.C.2
Telephone: Temple Bar 2468

Acting Editor: James Benson

Advertisement Manager:
R. E. Southworth

Observations

WHEN writing these notes at the beginning of last year, I was able to comment with satisfaction on the normal conduct of theatre business and the fact that kinemas were open everywhere—a state of affairs which no one expected to exist when war broke out four months before.

To-day conditions have greatly changed, and many of our cities have taken the appearance which we feared in the earlier days of September, 1939. Kinemas have shared the fate which other buildings have suffered, but the majority are carrying on, some after temporary closing for repairs, some unscathed.

THE year has seen quite a good number of new theatres opened, and a fair proportion of renovations, entirely apart from those forced by enemy action, have been carried out.

The columns of the IDEAL KINEMA during the past twelve months have recorded no fewer than twenty-four openings of new kinemas, varying in capacity from 600-700 to 2,000. In addition, there have been a dozen substantial renovations and a number of instances of re-equipping. Ireland, South and North, has provided a further half-dozen.

Overseas theatres in which English contractors are interested have been mainly in South Africa, where a lively competition between African Consolidated and Twentieth Century-Fox is resulting in a number of new kinemas being built of a high standard of equipment.

Camp kinemas are still being built and equipped in a number of centres; indeed, so far as new erections are concerned, these seem to be almost the only activity.

IT is interesting to note that the demand of munition manufacture upon the steel industry is creating a shortage of structural steel, not only in this country, but in America also, where commandeering of materials for the national defence programme and public works has greatly hindered theatre building. One instance is reported of a rolled-steel mills in New Jersey which had an order for structural steel nearly completed, but who had the whole of the order taken over by the Government for its war programme.

THE close grip of our own Government Departments upon the supply of material for other than priority work is seen in the most recent order issued, which demands that a special permit be obtained for any new kinematograph apparatus required. This may hit rather hardly those kinemas which have lost equipment through enemy action.

THEODOLITE.

RETROSPECT AND PROSPECT

The Shape of Kinemas to Come

LESSONS TAUGHT BY AERIAL ATTACK

By GEORGE COLES, F.R.I.B.A.

WITH the beginning of a New Year one's thoughts usually take the form of a review of the year that has gone in retrospect and a looking forward in prospect to the year just beginning, basing one's ideas for the latter on the experiences of the past year. This I propose to do, but in these troubled times when events and developments occur with such amazing rapidity, the retrospect presents fewer difficulties than the prospect.

Cold Weather Topics

At the beginning of 1940 few bombs had fallen on this country, and the main topic of conversation, apart from the war, was the bitterly cold weather. Kinemas were running fairly normally, but complaints were being received by managers that houses were cold, while proprietors complained at the same time of excessive fuel consumption without any correspondingly greater comfort conditions. My article of last March, I find, was on the heating of kinemas in exceptionally cold weather, and gave suggestions for reducing fuel consumption and heat losses. In this connection the fact that, owing to the now prevailing earlier hours of closing, the kinema is unoccupied for rather longer periods than before means a greater necessity for conserving the heat in the building.

As the cold weather left us, I wrote for the April number an article on the precautions that should be taken against heat penetration in hot weather so that proprietors might be ready for the summer conditions. The May and June numbers were devoted to the Modernising of Existing Kinemas in War-time.

Air Raid Precautions

With the collapse of France in June and the prospect of intensive bombing looming nearer, I wrote in July regarding the maintenance and improvement of kinema A.R.P. so that proprietors might be ready for this emergency. This appeared opportunely for with August bombs came, not in their full fury, but quite sufficiently for much damage to be done to property, and the August issue was devoted to the Reinstatement after War Damage. As the bombing continued I carried on, and developed the same subject for the September number. The month of September saw the beginning of the intensive bombing attacks on London, and as the kinema shared in the general targets, I wrote on the Procedure before and after Air Raid Damage in the October number. In November I advocated the preparation of plans of existing kinemas by proprietors so that reinstatement work after air-raid damage would be simplified. By December many kinemas had been damaged by bombs, and it was possible to study the effects of blast on construction and materials commonly used in the erection of kinemas, and my article for that month was devoted to this subject.

What May Not Be Built?

With the New Year in prospect, it might be asked what kind of kinema in vulnerable areas would be advocated for 1941 in view of past events, presuming that the construction of such a building would be permitted and the materials made available. Among suggestions which have been made is one that the building be put wholly or partly underground and strengthened suitably above to act as a basement shelter. The objections to such a scheme are many, some of which are enumerated below:—

1. Normal regulations of most licensing authorities do not permit the deep-sited building. Thus the London County Council will not permit a kinema to be at a greater depth than 15 ft. below the pavement.

2. If the building can be accommodated only partially below ground, its increased difficulty of exit does not compensate for its slightly lesser vulnerability. This difficulty may be increased in war time by the possibility of shattered and blocked exit staircases.

3. The kinema when below ground, either partially or wholly, is in war time vulnerable to flooding if water mains in the immediate vicinity are broken by enemy bombing.

4. Unless patrons could be accommodated in underground shelters leading off the kinema—a somewhat fantastic idea—this does not remove the danger of personal injury when going to or coming from the kinema.

5. The cost of building a kinema completely underground, even if regulations permitted it, would be out of all proportion to the return on capital invested.

Kinemas of the Future

I would suggest, therefore, that the present method of kinema construction, if modified as I propose below, would, as far as can now be seen in prospect, be adequate, and the proposals I mention would help to minimise the extent of air-raid damage in considering a new building: they could also be readily adapted to apply to many existing kinemas.

1. The adoption of a steel-frame construction with thin panel walls and normal fire-resisting construction throughout.

2. Light-weight roof covering.

3. The formation of all ceilings to public portions as false ceilings and not solid plaster direct on concrete.

GEORGE COLES, F.R.I.B.A.

4. The abolition of all glazed lighting fittings and the omission of glazing from laylights, these to be filled in with glass substitute.

5. Reduction of the use of glass to a minimum. If windows are considered necessary, use to be made of one of the glass substitutes.

6. The battery-room for the supply of secondary lighting to be placed in a protected portion of the building so that in an emergency there would be a supply available, or the existing battery-room should be protected by sandbags and the floor covered with acid-resisting asphalt so that in the event of any of the cells being broken the acid does not penetrate the floor concrete.

7. Emergency lighting to be suitably shaded so that if the roof were blown off or windows and doors blown in, the lighting could still be on for rescue work and the whole building not have to be "blacked-out" to comply with A.R.P. requirements.

Battery Installations

This could be further augmented by a separate circuit from the battery system for such an emergency, and the lighting arranged with specially masked lights to illuminate the floor only, without the possibility of any rays being directed upwards, the mask taking the form of the official headlamps for motor cars. These circuits could be controlled from the bio box and rear of auditorium similarly to the emergency lighting switches.

8. Improve the fire-fighting equipment and distribute the buckets of sand and water in many positions.

9. Remove heavy fastenings from doors and replace with wood or other fastening easily broken by blast.

REPAIR OF BUILDINGS

Government Leaflet to Help Property Owners

To assist owners of factories, kinemas or other business premises, the Board of Trade has issued a leaflet bringing together all the necessary information as to steps to be taken to obtain materials to repair or licences to rebuild premises and plant damaged by enemy action.

In view of the need for the greatest possible economy in the use of materials and labour, the leaflet tells owners that they can expect to be allowed to carry on, only "first aid" repairs unless they are engaged upon essential work.

Copies of the leaflet may be obtained through local authorities or direct from the Regional Licensing Officers of the Ministry of Works and Buildings or from the Regional Officers of the Ministry of Health.

Mr. Exhibitor, please note:—

1. If your Theatre is damaged through enemy action and it is not possible to reopen, we have an expert staff to take up, dismantle and store your chairs and furnishings.
2. If your Theatre can reopen after repair and renovation, our upholstery and fixing departments will ensure that this is done without loss of time.
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5. By request we shall be pleased to send a representative to see you at any time, when our advice and services are at your disposal.

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DISGUISING BUILDINGS FROM AIRCRAFT DETECTION

Practical Points on Kinema Camouflage

EXPERT DISCUSSES ESSENTIAL PRECAUTIONS

WHAT are the essentials of disguise of public buildings, especially kinemas, to prevent their becoming guides or targets for enemy aircraft? This question which is agitating public authorities, those responsible for defence, and kinema proprietors alike was submitted by the Acting Editor of the IDEAL KINEMA to Lt.-Col. C. H. R. Chesney, D.S.O., who was engaged in camouflage work during the last war, and who has nearly ready for publication a book "The Art of Camouflage," covering the subject in all its applications.

The aspect of the problem from the point of view of the kinema proprietor ready to undertake some form of disguise which shall be effective and cheap was dealt with by Lt.-Col. Chesney under four heads. First of all, he maintained that there was no need whatever to spend a huge sum of money on camouflage, provided it was spent wisely, and followed up this opinion with an offer to kinema owners to advise on this matter providing no commercial factor is involved, at the cost only of out-of-pocket travelling expenses.

Paint Alone is Not Enough

First of all, it should be made absolutely clear that no kinema can ever be camouflaged, in the proper sense of the term, by the use of paint alone. All that can be achieved by the use of paint is to reduce the danger index; the immunity index being affected by such work to an extent which is practically negligible.

Mind, I do not say that no paintwork should be done. Many kinemas have been so constructed and decorated externally from a bombing point of view that they act as beacons to airmen and scream to him for attention. This we can eliminate by painting, but it must be quite clear that we can only eradicate the ultra-advertisement by this means, and can never prevent the airman from finding the building as a nice fat target if he seeks the destruction of other buildings in the vicinity. Size and volume cannot be diminished by painting; they are indicated primarily by shadow, and no painting will eliminate that. If it were a question of viewing the object from one angle or direction it might be done, but it cannot be done for all viewpoints.

Extra-mural Features

Moreover, there are other influencing features about kinemas besides their size and volume which attracts the airman who is looking for larger structures. They are nearly always surrounded by alleys, and frequently have motor-parks at the back. These alleyways always give a deep black surround which clearly detaches the building from its neighbours, and the flat and probably smooth car-park reflecting, as it does, a contrary and brightly toned area, quickly catches the eye of the searching airman, and with it the volume of the building.

The Problems Set Out—

What faces the kinema owner in the main is this:—

(1) The elimination of bright and highly reflective surfaces used on the building as a commercial advertising factor.

(2) The elimination of large plain brick or other unbroken faces on any of the sides.

(3) The elimination of large unbroken roof areas, as far as possible.

(4) The elimination of the bright car-park area.

I have flown over some towns in which the first objects to catch the eye from 10 miles and over distant are the white glazed fronts of kinemas—and this by day. Such objects on a moonlight night would be even more conspicuous, because reflective objects at night are often the only ones which it is possible to accept satisfactorily.

It is not at all necessary to expend money on all four of the headings I have indicated in all cases. In many instances, for local reasons, it would be a pure waste of money. To arrive at a really fair and economical expenditure each case must be treated on its merits. A local inspection alone can settle details.

The illustration above shows a clever instance of the use of "black light" and luminescent material in an American theatre, the State. Elk Rapids, Michigan. The ceiling design is in pearl white, salmon pink, jade green, and sea blue, and the light reflected, together with that from the luminescent carpeting, provide sufficient illumination for normal theatre use. Four 250 watt and two 100 watt units provide the necessary light.

—and Their Treatment

I pass now to the heads of action I have indicated above, and the treatment to be accorded.

(1) These must be painted with Air Ministry camouflage paint. The identifying number of this will be decided by local surroundings.

(2) These must be broken up by a very limited amount of surface paintbrush work, probably in bright top and bottom sills, vertical or horizontal courses; a simple matter which any master builder could advise upon.

(3) Not easy. This depends on roof construction, but would express the fundamental idea of breaking long lengths of roof by broad bands of black, thus creating small roof areas to the view.

(4) Apply patches of bitumen of a melting temperature at least as high as 250 C. and covering with grit before it has cooled. Tar is not suitable. Alternately, roughen the surface of other types of park with large dark grit.

There is no reason why much of the work I have outlined should not be done by kinema owners themselves employing their own staff and supplementary labour.

On the Drawing Board

There is one word which I should like to address to architects. Aerial attack such as has been experienced recently will probably compel that profession to adopt some new principles in designing to meet new needs. The already erected building can only be disguised by some such means as I have set out above; but really the problem is one which could be done by the architect on his original design board. That is when it should have been done, if that chance has been lost it can never be retrieved.

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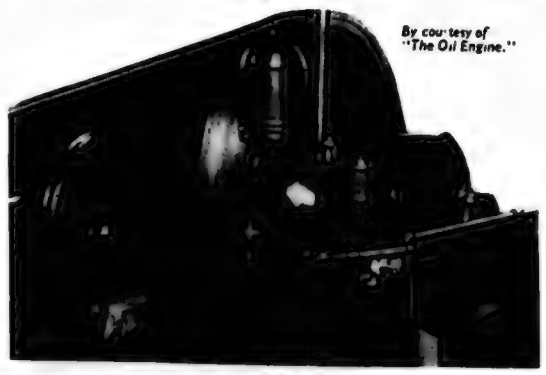

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ANOTHER 3,000 SEATER IN SCOTLAND

George Green's New Wishaw Playhouse

SPACIOUSNESS AND COMFORT THE HALLMARKS

GREEN'S, of Glasgow, has a significance which goes back to the very early days of kinematography. To the present generation it is known mply by the fact that they are proprietors one of the largest—if not the largest—nemas in Europe.

The house which substantiates this claim the Playhouse, Glasgow, and now George reen, Ltd., has added to the giant houses Great Britain by the erection of another 000 seater at Wishaw, opened during last onth.

Spacious and attractive exteriors are the minating note of the Green houses; in-ed, to look at the main facade one would t imagine that behind it is a theatre of ich dimensions and style.

When lighting restrictions are removed e Playhouse after dark should present a rilliant as well as a majestic appearance. t the moment it is best seen during day-ght hours, the foyer entrance block, with s very striking canopy, being very attrac-ive.

Spaciousness is the note emphasised mmediately upon entering, for the entrance oyer, which immediately impresses by its height and floor space is calculated to ccommodate 800 people—a real boon in in-clement weather when queueing is an uncomfortable business. Outside waiting is greatly reduced by this large waiting space.

The cash desk is centrally situated in the vestibule, and from this point patrons proceed to either stalls or balcony. Seating is distributed as to 1,700 in the stalls and 1,300 in the balcony. From the foyer there are two entrances to ground floor seats.

Also situated in the foyer is a kiosk for the sale of chocolates, sweets, cigarettes, etc., and a cloakroom for patrons

A Pleasing Foyer

The foyer decoration is of striking design. Two central groups of four ceiling lights with three single lights down each side give a pleasing effect. The floor is of terrazzo, with a design in the centre, while the ceiling embellishment includes a large centre panel in black, red and gold shaded from the centre to a light turquoise which merges into the gold cornices. The walls have been shaded from a red-orange to cream spattered with gold, which gives a delightful finish.

Cosmetic Room

Lavatories just off the foyer for ladies and gentlemen are equipped with wash-basins in varying colours, with other conveniences, and for the ladies there is a cosmetic room with shelves and mirrors.

The heating chamber and generator room are situated in the basement, the heating being all-electrical with tubular heating units and radiators. Thermostatic control ensures an even distribution of temperature.

Tea Room and Dance Floor

The balcony is reached by a spacious terrazzo stairway, and situated on this floor are the tea room, dance floor and balcony seats.

The tea-room will accommodate fully a hundred at tables for four. These are arranged round the walls and in the centre is the dance floor which will accommodate 40 or 50 couples. Covering the floor is a lovely carpet of pleasing design, the centre portion of which can be removed when dancing is in progress.

The walls of the tea-room are lined with polished walnut panelling and radiators have been fitted to give a grille effect. A cosy "ingleneuk" with electric fire and interior grate, and furnished with small settees, is a pleasing feature of this room. The café chairs are upholstered in golds and greens.

The ceiling decoration of the tea-room is a pleasing design in orange, gold and bronze with two large modernistic lights.

Off the tea-room is a modern kitchen fitted with two hot plates, gas cookers, Jackson boiler, pie heater, vegetable tables, and washing-up facilities, etc.

The tea-room has a kiosk for the sale of sweets, cigarettes, etc., and a cash desk.

Outside the tea-room is the staircase leading to the balcony. The balcony foyer is fitted with seats and several staff rooms lead from it. The ceiling is decorated in gold and turquoise and lighting is by artistically designed lamps.

The balcony decoration has been carried out in creams, reds, orange, rose and gold. Side passages are illuminated by coloured lights which give a beautiful effect and the main dome is fitted with trough lights in four colours controlled from the operating box by a dimmer control panel.

Features of the design of the hall are the Corinthian pillars and caps in gold and bronze, and artistic recesses forming the flank walls of the stage.

Seating Comfort

Seats throughout the hall are of the latest luxury type. In the balcony 300 upholstered divans are provided for the higher-priced seats, with circular boxes at either side. All the seating is in four colours—brown, red, olive and rose—spaced to give ample leg room.

Fluorescent Carpet

The carpet which covers the passages in the balcony has woven into its pile fluorescent threads which, when the special lighting is switched on it, gives off a silver sheen. This carpet is the first of its kind installed in Europe.

The operating box, which has been isolated from the main building, is equipped with Western-Electric Mirrophonic sound.

Architects and Contractors

Architects for the buildings were John Fairweather and Son, F/A.R.I.B.A., 29, Renfrew Street, Glasgow, who design all the halls of George Green, Ltd.

Contractors were:—

Joiner work and brickwork—Cowieson, Ltd., Glasgow.

Plaster work—William Rome and Son, Kilmarnock.

Painter work—Alexander and Co., Newcastle.

Plumber work, electrical work and upholstery—Green's Cinema Building Co.

Architect's sketch of the Cine. Metro. Copacabuana, a new M-G-M theatre in South America. Architect: Robert Prentice

RECENT MIRROPHONIC INSTALLATIONS

Since the list of Western Electric Mirrophone installations appeared in the December IDEAL KINEMA, the following theatres have been equipped: Town Hall, Consett; Ace, Royston; Central, Cambridge; Royal, Winchester; Market Street Picture House, Manchester; Hippodrome, Workington; Plaza, Lincoln; Arcadia, Colwyn Bay; Picture House, Castleford; Grand, Lincoln; Theatre Royal, Sunderland; Rex, Pewsey; Central, Lincoln; Hippodrome, Thorney; Ritz, Grays; Premier, Enfield Wash; Tower, Broughton; Empire, Long Eaton; Plaza, Romsey; Premier, Bristol.

MAJESTIC, BOLTON

Attractive Renovation Scheme

Following a period of closing lasting one month, the Majestic, Daubhill, Bolton, has been reopened with a scheme of renovation and redecoration carried out in a very pleasing style to the instructions of the proprietor, Frank S. Hampson.

The entire seating has been rearranged and new seats fitted; the interior has been redecorated and new carpets laid. In fact, a new theatre was constructed inside the old one. The theatre was officially opened by the Mayor of Bolton, Coun. W. W. Tong, to a full house, and he was presented with a cheque from Mr. Hampson for the Mayor's War Comfort Fund. Edgar Fielding was introduced as manager. The Carlton, Mount Street, another Frank Hampson theatre, is still the most popular house in that district.

Projection room equipment was overhauled by J. F. Brockliss, Ltd., and Western Electric, Ltd.

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SAFETY CONDITIONS PROSECUTION

"Not a Serious Offence" Says Magistrate

Fire buckets improperly fided, the gas "way out" signs not alight, loose film exposed in the winding-in room, and the manager unable to produce his letter of nomination, were among the allegations made by an inspector when calling at the Capitol, Wembley Park. This resulted in Wembley Cinemas, Ltd., of Regent Street, being summonged at Wealdstone.

The defendants pleaded guilty to all the offences, stating, however, that the regulation number of fire buckets required is two, while at the kinema there were 12, which should surely make up for a few of them being not full enough.

The "way out" signs could not be helped because this happened at the time of the gas shortage, and although they had been lit at the beginning of the performance, they had gone out of their own accord.

The loose film could not be accounted for except by carelessness on the part of the operator. The difficulties of obtaining competent staff in these times was urged, and that the manager had only been at the kinema for three days. He had not been given his letter of nomination, although this had since been remedied.

"These are not serious offences," said the chairman, T. Charles. "We must not take too serious a view of these things in war time." Wembley Cinemas were fined a total of £2 10s., with £1 1s. costs.

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REX, BEDMINSTER

A.B.C.—Union House Opened

1,250 SEATS TO BE ENLARGED LATER

BRISTOL's latest kinema, the Rex, Bedminster, which was opened by A.B.C. just before Christmas, occupies a site in the centre of the most populous suburb of the city. It was originally a Union Cinemas project.

Situated in North Street, the facade is tastefully treated in multi-coloured bricks, relieved by a centre feature of synthetic stone, a canopy being provided over the four pairs of entrance doors which give access to the spacious outer foyer.

Balcony in Abeyance

This is floored with rubber, and the pay-box is on the left at the foot of a wide flight of stairs leading to the inner foyer, which gives access to the auditorium. The house has accommodation for 1,250 persons, all on the ground floor; the original plans allowed for a balcony, which would have brought the seating capacity up to nearly 2,000, but owing to war time conditions it was found impossible to complete this portion of the theatre, and it was decided to finish the house and leave the installation of the balcony until more settled conditions prevail.

Provision has, however, been made in the construction of the house for a balcony; therefore the addition will, when the time is ripe, be a comparatively simple matter.

Auditorium Decoration

The decoration of the auditorium has been carried out on modern lines, but, together with the decorative lighting, is simple and restrained in character, the background being in varying shades of biscuit colour, with enrichments in contrasting colours picked out in pastel shades. A combined heating and ventilating system on the low pressure hot water principle enables a uniform temperature to be maintained at all seasons of the year.

Stage and Proscenium

Ornamental grilles on each side of the proscenium and at the rear of the auditorium allow the ingress of fresh air and the extraction of vitiated air, the latter being withdrawn by means of electrically operated fans. There is a large stage, draped and equipped with the necessary lighting, ... curtains are a festoon in peach art ... and outer draperies in beige, and the fi... tabs are in cream with an abstract des... upon them. The seating consists of c... fortably upholstered armchair tip-ups in ... shade moquette, and the auditorium, in... foyer and stairs are richly carpeted in ... well-known A.B.C. varicoloured design ... harmonise with the general decorat... scheme.

The projection equipment comprises ... Ross projectors, type B, with Ross ... lamps, a slide lantern and a spot. ... dimmer bank controls the screen mu... coloured lighting, as well as the house lig... and the screen and stage curtains. T... equipment is housed in a spacious operat... box. Adjoining this is the rewind roo... next to which is the rectifier room, with ... pair of E.C.C. rectifiers with mercury a... and another E.C.C. rectifier for ... secondary lighting, which is operated ... means of batteries supplied by the Chlori... Electrical Storage Co. The sound syst... is Western Electric Mirrophonic.

Projection Suite

On the same floor is a comfortable r... room for the projection staff, at the head ... which is W. C. Hopkins, who has had m... than twenty years' kinema experience, a... who was formerly chief projectionist at t... Triangle, Clifton.

Every comfort has been provided for bo... patrons and staff; there are ample exit... and it is possible for a full house to b... cleared in two minutes.

Adjoining the kinema is a car park wit... accommodation for over fifty cars.

The Rex was designed by W. R. Gle... the company's architect, and the contractor... were the Marfix Co., Ltd., London. Sub... contractors were: Floors, Concreta, Ltd., ... London; steelwork, T. C. Jones; electrical ... work, Troughton and Young; fibrous ... plaster, W. J. Wilson, Mansfield; projection ... equipment, draperies, seating carpets, etc., ... Pathé Equipment Co.

Handsome publicity frames were installed ... by Coltman Displays, Ltd.

MODERN ORGAN INTERLUDES

A Candid Criticism

By A. W. OWEN

A FEW days ago I was interested by a letter sent by a complete stranger, who had evidently asked some kinema organist for my home address, for it contained a question which is vital to all organists at the present time.

It was as follows:—"Why is it that the great majority of kinema organists have discarded recitals of musical interest for continuous community efforts of badly arranged old and new war songs? These are often pitched in keys impossible for an audience to sing without either shrieking at the top or moaning in the bass?

Musicianship First

"The chief attraction of every organist should be as a musician not as an accompanist to community songs, although in their place they form entertainment if taken in reasonable doses at intervals."

I am afraid that my correspondent is one of many thousands who think that contrast is the organist-showman's greatest asset in entertaining the kinema patrons and my own personal experience justifies his complaint. There is nothing more irritating than to hear an organist try to rouse a thin, half-empty house to make an effort to sing some of the half-known up-to-date plugged songs which have little rhythm and poor melodies. The songs written since this war started are, with a few brilliant exceptions, in the class of "here to-day—gone to-morrow" which are useless for real community effort.

Direct Contrast Value

The remedy is undoubtedly a policy of direct contrast in every interlude which can be given either with or without slide matter, but if the latter form is used the "mike" should be used to form that little touch of personality between player and audience. Many of the 300 organ interludes issued in the KINE WEEKLY in past years can be easily revised and brought up to date with a little thought and care in selection. Some films offer wonderful opportunity of special interludes easy to construct and can either be played the week before screening or immediately previous, the former appeals most to the manager because of its publicity value.

Looking Forward

One other point. How many organists take the trouble to examine carefully the advance booking of films coming to the theatre so that they may gauge the *type of patron* likely to be attracted by the film and arrange his musical programme accordingly? When community effort takes its legitimate turn if your interlude is, say 12 minutes, use the services of the best artistes of to-day and yesterday to sing by recording (with orchestral accompaniment if possible and not too much amplification) so that your audience has legitimate breaks from chorus singing. A violin recording as another contrast is always a successful feature and to get the real atmosphere of syncopated numbers, a dance band record kept down without amplification and organ superimposed is always worth while.

The finale number which contains a final chorus of musical comedy, successful type, can be accentuated by securing a record in which the original band and chorus of the theatre in which it was produced is used and the audience and organ superimposed. It is seldom that any audience will fail to be roused to song in this case and the applause is a foregone conclusion with the great majority of both musical and other patrons fully satisfied. The entertainment provided by the organists of to-day is going to decide in the next twelve months whether his instrument is to become a permanent asset or fade out into oblivion and disuse, and if the latter they will only have themselves to blame.

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KINEMA TECHNIQUE — and — EQUIPMENT

A Recovery from the Blitz—Bad Copies for Re-issues—Another Army Would-be Projectionist—An Ingenious Carbon Saver—16-mm. in America—Stereoscopy Without Analysers—Baird Surpasses U.S. Colour Television

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

FOR the second time my New Year wishes to readers of the IDEAL KINEMA are uttered amid the alarms of war—fortunately in a brief, but it is to be feared temporary, period of quiet from the drone of 'planes and the bumps of guns and bombs.

For the second time, too, we are enabled to look back upon a degree of recovery from the worst effects of the war upon our Industry. A year ago the outbreak of war upset every branch of the Industry, which with its natural elasticity showed signs of a return to something like normal by the end of the year. To-day we are able to show a remarkable degree of recovery from the ordeals of the past few months—ordeals which have left their scars upon many a fine kinema.

Societies Carry On

ONE promising symptom is the resumption of meetings of technical societies. The B.K.S., following upon its first "blitzkrieg" meeting in November, listened on January 4 to a learned dissertation, by H. D. Murray, upon colour. This is summarised in the current issue. A few weeks ago I attended a meeting of the Illuminating Engineering Society, while the R.P.S. is arranging provincial meetings in co-operation with its affiliated societies.

The Guild of Projectionists held a general meeting on January 8. Of the provincial Court, Devon and Cornwall, in its comparative immunity (comparative, because its home town has recently suffered some hits), has carried on with its customary enthusiasm.

South-West Expansion

A LETTER from C. K. Johnson tells me that the Devon and Cornwall Court still holds its meetings at Falmouth and Plymouth, the Court, he says, has a solid membership of 30. "We are forming an Exeter Group next January, and from there we intend to expand more into Dorset, so you see we may invade London!" The Court has its own Education Officer, H. M. Williams, who deals with the correspondence course (officially discontinued in London) and runs its local news bulletin by adding a page to the *Journal*.

C.K.J. contributes his customarily constructive criticisms—this time on the subject of re-issues. "Many renters who send out re-issues see that the copies are at least runnable. But one company in particular is not doing this, but prefers to send out the original 'ruins.'

"I have had two despatches from this firm, the first being bad enough, but the second was absolutely a 'suicide copy'; the report on the condition is: 8 in. censor title, no part numbers, no leaders, torn lengths of 2 ft., drowned in oil, strained perforations. Then 400 ft. had to be removed to allow the film to be presented with luck. I am making no exaggeration when I say that the condition is the worst in all our history.

"To ask for another copy would mean waiting two days. How can they blame the war for such affairs, when the film is one of the 1930 class, therefore allowing ten years to repair any re-issue? My advice to all re-issue bookers is to get a runnable copy and save the reputation of your theatre and the valuable time of the projectionist."

It has always been my view that if it is not worth printing new copies for a re-issue, then that film is just not worth re-issuing at all. To foist ten-year-old copies upon projectionists reeks of sharp practice, war or no war.

Army Projectionist Stand-by *

I COMMENTED last month on the subject of projectionists in the Forces who are doing every job but projection, while the Army sets out to train projectionists. The following letter needs no comment:—

"Before I was called up, I used to be a third projectionist at a large London suburban kinema, and I was very keen on my work, and still am. Having been in the Army nearly a year, I have been trying my utmost to get back in the game, and when an order appeared asking for men with projection experience, I thought my chance had come at last, but like your other correspondent have heard nothing.

"I suppose that until somebody wakes up and realises that there is a plentiful supply of keen projectionists available already in the Army, scores of chaps like myself will have to keep on doing jobs such as cooks, batmen, and telephonists."

This soldier-projectionist also has been criticising his local shows. "A few weeks back I visited one of the local kinemas, and in one show there were two missed changeovers, three bad racks, and the light was pretty awful; instead of being white it hovered all the time between purple and brown. After hearing that this kinema is equipped with the finest combination of projector and arc available, namely the Simplex and Peerless Magnarc, I was pretty shocked."

The same writer makes an excellent suggestion for the benefit of those ex-projectionists in the Forces: "Is it possible for the Guild to offer membership for projectionists now serving in the Forces, at a special membership fee? I feel sure there would be many of us who would jump at the offer. It would enable us to keep in touch with the latest developments in the projection field."

What about it, Mr. Perry?

Ejecting Carbon Stubs

ONE of the annoyances of carbon-savers is that when they are hot it is not always easy to get the carbon stub out of them. I have received from G. D. Mitchell, of 20, Carr Top Lane, Goloar, near Huddersfield (the local Guild Secretary) an ingenious carbon saver embodying an ejector.

The ejector consists simply of a rod passing through a hole in the centre of the saver, and projecting at the end. To remove the stub, one merely grips the hot saver in pliers and gives the ejector a tap, when out comes the stub.

Mr. Mitchell tells me he is marketing this device, which on my advice he has taken the precaution of patenting.

16-mm. in U.S.

TIMELY support for my advocacy of the 16-mm. film comes in an article in *Better Theatres*, in which is described a method used by a small American circuit, the St. Cloud Amusement Corporation of New Jersey, for producing local topicals.

The circuit comprises 12 small shows in residential areas. Every local event of importance—football matches, or parades sponsored by civic organisations—is filmed in Kodachrome, sound is recorded on discs, and the films projected at the local theatre.

The camera used is a Bell and Howell, equipped with a triple-lens turret. The completed picture is usually 400 ft. in length (equal to 1,000 ft. of 35 mm.) and is edited from a total footage of 800 to 1,200 ft. Sound is recorded on 16 in. 33⅓ r.p.m. discs on an RCA recorder, synchronised with a projector by means of three-phase motors. One side of a disc will run 17 minutes, and the record is capable of 20 playings—duplicates are made if more playings are likely to be required.

In the projection-room of each theatre a bracket is attached to the front wall, on which the projector and arc are fixed merely by inserting four bolts and connecting up the D.C. and A.C. leads. Behind the 16-mm. projector (which also looks like a Bell and Howell) is a Strong Junior arc, burning 6-mm. and 5.5-mm. Pearlex carbons at 30 amps. 27 v. Using an *f*/1.6 lens a screen illumination in the centre of 10 foot-candles is obtained, as compared with 20 foot-candles for the 35-mm. projector. It is, however, claimed that the Kodachrome film shown at this light intensity appears actually more vivid and sharper than black-and-white 35-mm. films.

This is a system that could be easily and profitably worked by any localised circuit of theatres. The promoter of the scheme, Charles E. Shultz, remarks that the total cost for the equipment may be written off over a short period of time, and continue to create added box-office possibilities. And valid reason for not embarking upon such a project; plenty of 16-mm. equipment is still available, and the only risk is that of transport delays in getting the films processed.

Another Stereoscopic Ideal

ALL the way from Burma come some ideas on the ever-green subject of stereoscopy. The writer is L. H. Hill, B.Sc., who in a paper read to the Association of Engineers in Burma gave a comprehensive account of the position of stereoscopic kinematography, and of the difficulties surrounding it, and concluded by referring to a principle which, as far as I am aware, is quite novel.

The principle he calls "foveal scanning." It has the virtue of being an essentially kinematographic process, and not merely an adaptation of known principles of still-picture stereoscopy. The method of binocular vision is, in fact, rejected as being both unnecessary and impossible of accomplishment to a large audience, unless analysers are used.

The fovea is the centre of the retina—the part with which we "look" at an object as distinct from merely "seeing." In his account, Mr. Huitt points out that when we look at an object, we see a part of it sharply and clearly—the part the image of which falls upon the fovea—and the rest less clearly. This central point of fixation is continually moving as the eye scans the object.

The proposal is then that a single picture should be exposed through twin optical systems, producing a double image except in the "foveal area"—the centre of interest of the picture. Furthermore, this central area is slightly brighter than the rest of the picture, and continually moves over the picture, in imitation of the natural manner of scanning a scene with the eye.

The foveal circle thus possesses the following properties: It enshrines the point of major interest in the scene; it encircles the area of maximum definition; it contains the best focus; the image enclosed therein is "single," and hence more attractive than the double images obtainable elsewhere; and the area is the brighest part of the picture.

I suffer from a radical scepticism towards any system of monocular stereoscopy. Only by seeing two images with two eyes can, I maintain, a truly stereoscopic image be obtained. However, as a matter of interest I should like to see a demonstration of the process, which, if it proved to add anything to the apparent depth of the picture, would have the merit of solving the problem of producing this effect without the need of special projection equipment.

Colour Television

SO John Logie Baird, pioneer of modern television research, has staged a comeback. For a number of years he seemed to have suffered an eclipse, because of his advocacy of mechanical scanning systems—the B.B.C. 30-line system, and later the mechanical systems which he demonstrated at the Dominion, Tottenham Court Road.

In his demonstration of colour television last month, however, he adapted the latest developments of cathode-ray television to his original "flying-spot" system, and produced surprisingly pleasing coloured pictures on a 30-in. screen. The picture was transmitted by wire from a near-by laboratory, and, unlike the American process recently described, was from living persons, and not from film—the latter a much easier proposition.

Technically, one may liken the system to Kinemacolor or the Friese-Greene colour film, with their alternate red and blue-green frames. But the analogy is hardly a fair one, because there is no difficulty in television in transmitting 50 frames a second—or actually 25 interlaced frames—and Mr. Baird's development consists in colouring alternate traversals red and blue-green. The picture frequency proved to be sufficient to cut out all noticeable colour pulsation.

Mr. Baird demonstrated his coloured picture on a marvellous £200 instrument which combined the functions of a radiogram., a black-and-white television receiver and colour television, the change-over from one to another being effected by pressing a button.

All we need now to give us coloured television in the kinema is the resumption of B.B.C. programmes, adopting the Baird transmitting system (which would incidentally involve scrapping most of the former equipment at Alexandra Palace), and the development of cathode-ray tubes of about ten times the efficiency of the most powerful types at present available. These requirements may seem a vision of the remote future; but all the same, as I suggest on another page, it will pay the projectionist to keep himself conversant with all developments in the television field.

A Drastic Order

THE publication of an Order by the Board of Trade which prevents the acquisition of any kinematograph apparatus except under licence from the Government is set out and commented upon in the current KINEMATOGRAPH WEEKLY. The effect of this Order is to put obstacles in the path of both exhibitor and wholesaler who wishes to keep projection apparatus in a good running state of efficiency. Stocks in the hands of agents are excepted from the Order, but stocks in the possession of manufacturers come within the scope of the new regulations.

[*Since these notes were written Major General J. H. Beith, Director of Public Relations at the War Office, has written to the Editor of the* KINEMATOGRAPH WEEKLY *explaining that a number of projectionists now in the Army are now holding non-commissioned rank and none of those who are A1 could be spared, being required for field units.*

"If a man shows real qualities as a soldier—as many of these projectionists do it is obviously impossible to detach him in these days for minor duties."—ED.]

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PROJECTIONISTS' POST-WAR PROBLEMS

Discussed by London Court of Guild

WILL THERE BE TOO MANY OPERATORS ?

THE Guild of Projectionists made a break from its eleven-year tradition of Sunday meetings, by its mid-week meeting of Wednesday, Jan. 8. The meeting the first of the London Court since last September was held in the offices adjoining the war-scarred Forum Theatre, Villiers Street, Strand.

Norris, chairman of the court, who was in the chair, sent the greetings of the court to those many members in the Forces, and hoped that by this time next year they would be welcomed back to Dean Street. Notes of the previous meeting were available, due to Miss Young, acting secretary, having on that occasion been suffering from the effects of a near-miss from a bomb.

Reserved Occupations

A discussion which took place at this earlier meeting, on the subject of the Schedule of Reserved Occupations and its application to projectionists, was resumed, the point at issue being the exact status of operators and seconds necessary to secure exemption from military service. Mr. Norris had been able to secure exemption for four members of his staff, because in a large theatre he was able to claim their registration as duplicate firsts and seconds; several members confirmed that they had been able to retain staffs by this means.

In the course of the discussion, it was made clear that the Ministry of Labour was not concerned with the training or abilities of a projectionist—provided he complied with the requirement of being a "competent operator," as specified in regulations—but solely with his actual duties as defined by his employer. This point was confirmed by correspondence between Miss Young and the Ministry.

Questions were asked as to the position of war time trainees. Mr. Norris recalled that the C.E.A. had published the terms of an agreement binding such trainees for the duration of the war, but he had heard of trainees leaving their situations.

Projectionists in the Army

The question of projectionists who were being trained by the Army was also discussed. The chairman read an extract from the front page of last week's KINE., including a letter from Major-General J. H. Beith, mentioning the figure of 1,600 projectionists in the Army who had submitted their names for projection work, notwithstanding which, he (Mr. Norris) understood that many more men were being trained. The president, Stanley Perry, confirmed that a number of instructors were undergoing training at the Regent Street Polytechnic.

Members were obviously concerned at the possibility after the war of these trainees being thrown on the labour market, and entering projection rooms, probably resulting in depressing wage standards. It was pointed out that many of these projectionists would be handling 16-mm. equipment only.

After-war Possibilities

A. C. Polyblank proposed that representations should now be made to the Government that existing employees should not be put out of work to make room for men demobilised from the Army. Several members urged that there should be some minimum period of employment in the box before a man could rise from one grade to the next.

R. H. Cricks deprecated premature concern of these possibilities. After the war, he said, there would be an immense amount of new building, and actually a shortage of projectionists was more probable than a shortage of jobs. He was associated with the training scheme mentioned at the Regent Street Polytechnic, and urged that the solution was to offer some inducement to all qualified projectionists in the Forces to become members of the Guild.

W. V. deWan objected that, in view of the number of kinemas being destroyed, it was more probable that for a period after the war, there would be more projectionists than kinemas. He feared also that the interest now being taken in the Industry by the Government, through the medium of the Ministry of Information, might lead to some form of official control after the war.

Several members urged that the Guild should start planning now for post-war conditions. S. T. Perry said that he had given much thought to this problem; he thought the time was premature for any definite plans to be made, but new proposals could be put through very rapidly after the war.

Linking-up Unions

W. V. deWan proposed that endeavours should be made to get the two unions together, and hammer out a national organisation for the Industry; with the knowledge and experience of the Guild allied to the organisation of the unions, he thought it could be one of the finest organisations in the country. It was, however, pointed out that no trade union would be at liberty to affiliate with a non-union body; Mr. Perry agreed with this point, and suggested that the Guild would have to become a trade union if such a decision was agreed to by the Guild.

The chairman expressed the appreciation of the Guild towards the Odeon circuit and also the Leicester Square Theatre for the payments that they continued to make to those of their employees who were called up.

SOUTH AFRICA'S NEW ODEON

1,000 Seater in Cape Town Suburb

Kinema building in South Africa has been greatly stimulated by the competition in exhibiting between the old-established African Consolidated Theatres and the 20th Century-Fox interests.

Western Province Cinemas (Pty.), Ltd., associated with the latter group, opened a new kinema bearing the name of Odeon at Sea Point, a Cape Town suburb, on November 28

The Odeon is a 1,000-seat house of good appearance, both as regards exterior and interior, and is well lit.

The interior has stalls and circle, and the seating is comfortabie. Interior walls are panelled from ceiling to floor in broko, a West African timber. Splay walls each side of the stage are decorated with subject figures depicting comedy and tragedy. Interior lighting is well arranged.

A rich brown carpet, interwoven with the name "Odeon," covers the foyer and circle. This is the first kinema in the Cape Colony to be equipped with refrigeration to control temperature and humidity. RCA sound outfit is installed.

Another kinema, the Curzon, is in course of construction at Wynberg, another Cape Town suburb. This also is within the Western Province Co.'s set-up.

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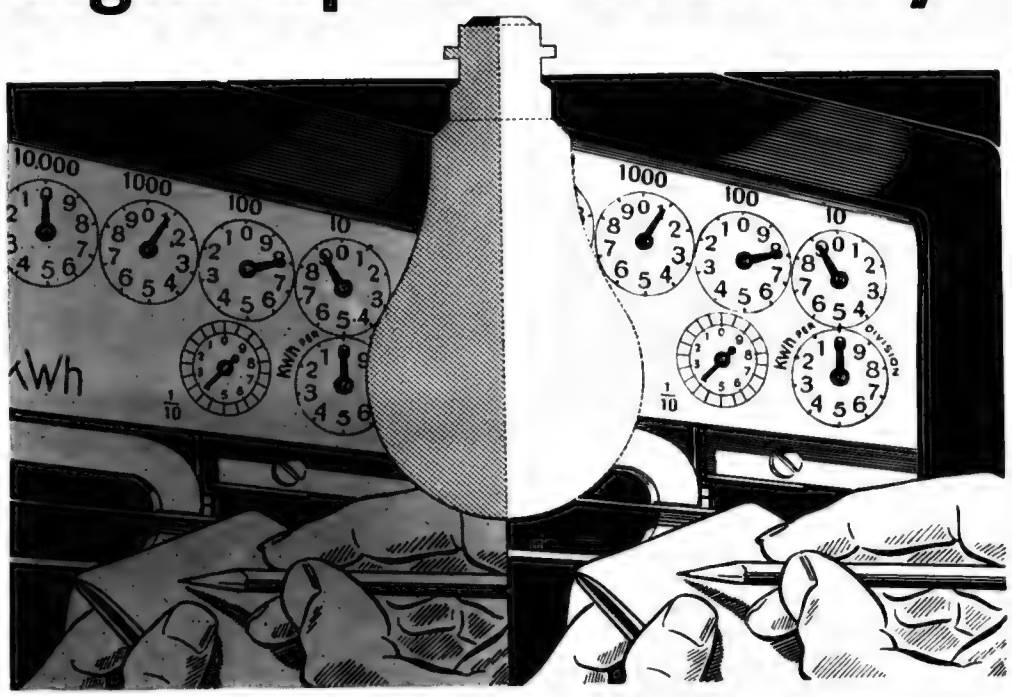

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THE PROJECTIONIST MUST PREPARE FOR PEACE TIME

Some of the New Problems which will Face Him

By R. HOWARD CRICKS, F.R.P.S.

YES, that seems a foolishly optimistic heading—when bombs are still whistling around us, and the Government is laying plans for the 1943 and 1944 campaigns. And we mustn't utter ourselves that Germany will be as easily overcome as Italy.

On the other hand, we have the words of the late Lord Lothian, that the British Empire can win this war by 1942 or sooner. And a year or two years is not too long for the projectionist to equip himself for the requirements of peace.

Improvements in a Crowd

Writing my customary review of technical progress for the New Year number of the KINE., I have felt quite despondent about the many technical developments that we in this country are missing. But the benefit of these developments is only postponed; one of these days, after we have finished celebrating the downfall of Hitlerism, we shall find that the developments which the American projectionist has been able to take hold of gradually will be presented to us in large indigestible lumps. Just as at the advent of sound, those projectionists who can digest them will find their craft very much worth while, but others will get violent mental indigestion, and will seek simpler fare in other jobs.

It is up to every projectionist with ambition to prepare himself *now* for that feast of technical sustenance. Let us consider what he will have to face.

The New News Theatre

A few weeks before the outbreak of war, when we were all hoping that war would be averted, I wrote an article—which, for obvious reasons, never got printed—suggesting that the news theatre of the future would be not just a miniature edition of the large kinema, but a theatre whose progammes would consist exclusively of 16-mm. films and television; and this I suggest will be one of the most important post-war developments. Don't imagine that I am suggesting that television will supplant the story film—at least not in our time; it will be chiefly news items and occasional variety shows. Think of the thrill of showing on the screen *while it is actually happening* the historic event of Mr. Churchill signing the Peace Treaty!

A few of us have already had some experience with television, and have found nothing very formidable in it. But so far the projectionist has worked under the close supervision of the television engineers, and the programme has been confined to the presentation of a single special transmission. In our television news theatre the projectionist may quite possibly have to pick up different stations and make all necessary adjustments himself—possibly switch over from one programme to another.

Tuning-in Television

Furthermore, his will be the job of correctly timing his films to synchronise with the times of television transmission, and that will lead to the further complication of some method whereby the receiver can be run up before the start of the transmission, the picture viewed on a monitor and switched over to the screen when the desired programme starts. We shall later have the complications of colour television, although not, I think, for some while.

Sub-Standard Responsibility

There is not the least doubt that advances that are taking place even now in the sub-standard film will enable it to give picture and sound quality fully adequate for the small theatre. But let no projectionist think that sub-standard projection is child's play, after 35 mm., just because everything happens to be smaller. Actually, that fact presents the chief reason why increased care and skill are necessary if a corresponding standard of projection is to be maintained. A scratch on a 16-mm. film will look two and a half times as large as the same scratch on 35-mm., or on the sound track will sound two and half times as loud. A mechanical wow of given amplitude will be two and a half times as painful with 16-mm. Therefore, the 16-mm. projector will call for a higher degree of skill and care than existing projection equipment.

One of the attractions of our news theatre will undoubtedly be local topicals, which can be so inexpensively made with 16-mm.—probably on colour reversal stock. The projectionist who is experienced with a kine. camera will find scope here for his abilities.

Stereophonic Reproduction

Readers of the IDEAL KINEMA will need no reminding that sound reproduction has not stood still during the past eighteen months. Not only will the post-war standard of reproduction be very much higher, calling for the elimination of such faults as ground-noise, sound-track scratches, and unblooped joins; we shall see the further complications of stereophony, which, according to present ideas, will need four scanning channels on a separate sound film and three sets of speakers.

This would practically quadruple the amount of equipment needed, but for a further development which will serve to simplify the reproducer—the electron multiplier. I have no doubt that post-war soundheads will use electron multiplier type photo-cells, so eliminating the first-stage amplifiers, and possibly the voltage stages in the main amplifier. Obviously, however, auditorium acoustics will have to be improved if stereophony is to be successful.

Only First-Class Colour

Colour will reach higher standards of realism, and this in its turn will demand increased skill on the part of the projectionist. Audiences will no longer tolerate brown trees and purple skies, and the first essential will be a consistent colour-temperature of the projection illuminant. Even if colour does not entirely supplant black-and-white, I predict that practically every feature film will be in colour. On the other hand, I think we can say that we have seen the last of those colour systems needing special projection attachments.

Colour will need not only a more consistent colour of projection light, but a higher intensity. Coated lenses will assist materially in this respect; and if the lens coating is to maintain its efficiency it needs rather more careful handling than a plain glass surface.

Improved Discharge Lamps

I imagine, too, that the arc will lose popularity in favour of the discharge lamp, which makes possible the construction of a self-contained twin projector such as the Philips. So far the discharge lamp has not been too satisfactory for colour projection, but this is a defect which will undoubtedly be corrected—probably by luminescence.

One development worth noting is the marketing by B.T.-H. of the compact-source type of mercury lamp, in which the light source, instead of being a narrow line, is almost spherical. Such a lamp could thus be used with the same optical arrangements as the arc. True, the only size of compact-source lamp so far available is 500 watts; but I imagine that the only limitation to the loading of such lamps is the melting point of the glass or quartz envelope, and thus water or forced-draught cooling will become essential.

The post-war kinema will, too, embody numerous other refinements, such, for instance, as an illuminated screen surround, whose brightness may vary according to the brightness of the picture; ever-changing auditorium lighting systems, probably controlled by banks of thyratrons, such as those at the Odeon, Leicester Square; more complicated stage equipment; the use of fluorescent carpeting, irradiated by discharge lamps, instead of gangway lights. All these elaborations—not to mention the prospect of "smellies"!—will come under the care of the chief projectionist, provided he proves himself capable of handling them.

The projectionist may well feel some uneasiness at the prospect of having to master all this new equipment and at the same time adapt himself to the much higher standard of projection which post-war audiences will demand. How is he to prepare himself for the ordeal?

Technical Qualifications

The answer is that the post-war junior projectionist must not be expected to start work as a rewind boy, and learn his job on the spot. Just like any other profession or skilled craft—a designer, a radio engineer, a sound recordist, a chemist—the projectionist's craft will demand efficient preliminary training. Preferably he will obtain this training before he starts his business career; failing this, he must acquire it as so many other technicians have, in his spare time.

I am not exaggerating when I say that the chief projectionist of the future who would reach the top ranks of his profession must have a scientific knowledge comparable with, if rather more practical than, that needed for a B.Sc. degree. He must have a thorough knowledge of mechanics and electricity, a necessary preliminary to which is a ground-work in mathematics. He must have some knowledge of physics and acoustics. He must be conversant with the techniques of photography, sound reproduction, radio, and television.

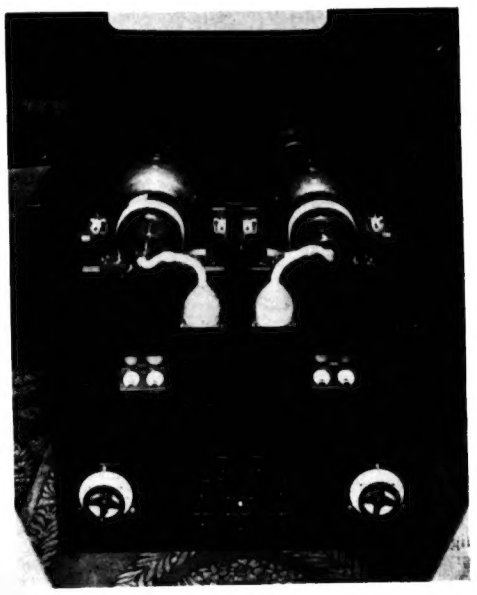
I am not, of course, suggesting that every projectionist will ever reach this standard. But I do suggest that those men who attain a leading position in their craft will do so. And for this reason, I urge that steps be taken immediately to make tuition in these subjects accessible to the projectionist.

Correspondence Courses

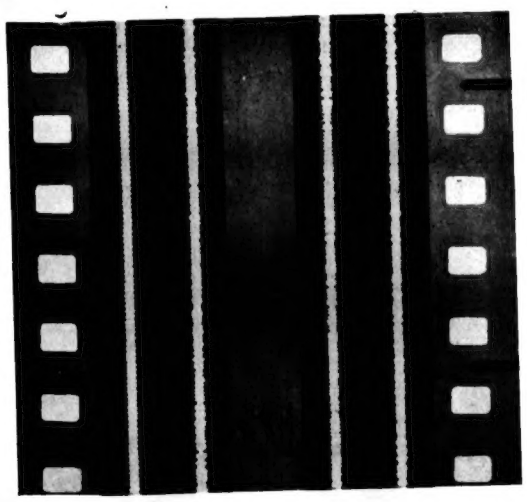
The Guild correspondence course was an excellent beginning—cannot this be revived? If this should prove impossible, then the C.E.A., the Guild, and the N.A.T.K.E. should approach the B.K.S. for assistance in preparing a suitable course—assistance which I am sure would not be denied even in the present times when so many technicians are otherwise pre-occupied.

Do I hear some projectionist asking: "Why should I waste time on all this study when I shan't see any more in my pay packet at the end of the week?" I quite agree that a man who feels that way shouldn't waste time, but personally I have sufficient faith in the future of our Industry and of the projectionist's part in it, to feel convinced that his status is due for an enormous improvement after the war. A large proportion of projectionists will undoubtedly be recruited from the technical colleges and polytechnics; if existing projectionists are to hold their own with these newcomers, they must reach their intellectual level.

It's the man with the knowledge that will get the best jobs—the jobs where (often I am afraid contrary to present practice!) an impeccable standard of projection will be demanded, day in and day out, under conditions which will call for rather more than a mere rule-of-thumb care of equipment. Those who can't stay the pace will find themselves out in the wilds, running ancient equipment and junk films—probably putting over quite a good show notwithstanding, but otherwise getting nowhere.



Controls of the Baird television receiver



Four-track stereophonic film magnified to show comparison with the various recordings

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IMPROVEMENTS IN FILAMENT PROJECTOR DESIGN

Brightness of Light Source and Compactness of Bulb

STAGGERED GRID AS PRECAUTION AGAINST VIBRATION

THE use of incandescent filament projector lamps in place of carbon arcs is rapidly increasing in certain circumstances. Apart from the inherent advantages of this type of lamp over the carbon arc, this increase in popularity is chiefly the result of some important improvements that have been made during recent years.

The Light Point

The chief characteristics of these lamps, which determine their acceptability for projectors, are the smallness and brightness of the light source and the compactness of the bulb. These depend on the one hand on a closely bunched tungsten filament which will retain its shape at very high temperatures and, on the other, on a highly refractory glass. The achievement of these has been the natural result of intensive experiment and of the most careful control during every stage of manufacture.

To those who make use of these types of lamps in studios, or on the stage, and to those who have a general interest in the design of projector lamps, perhaps one of the most interesting features is the manner in which various filaments are shaped to obtain different kinds of light sources.

Fig. 1
Single coil flat grid.

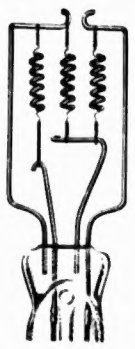

Fig. 2
Coiled coil flat grid

It is commonly accepted that the ideal light source for most projection purposes is one that is compact and uniformly bright. A point source is, of course, a practical impossibility, and even an approximation to it is fraught with great difficulties; and —contrary to a popular idea—a very small and very bright light source is very difficult to use efficiently. The best size of the source depends upon the optical system with which it is used. Its brightness should preferably be as great as possible.

Three Types

Of the many shapes and sizes of some designs that are suitable for optical projection the three which find the most general application are:—

(1) Those that approximate to a flat disc or rectangle.
(2) Those that approximate to a sphere.
(3) Those that are cylindrical.

As filaments of projector lamps are invariably of tungsten wire, the length and diameter of which depend upon the voltage and wattage of the lamp and not upon its proposed use, the problem of making a disc, sphere, or cylinder, must of necessity be solved by means of a compromise. For instance, a flat rectangle (fig. 1) is arrived at by placing a number of short straight coils side by side and producing what is known as a "flat grid" filament. It can easily be realised that considerable ingenuity is called for in the design of a flat grid filament of perhaps ¼ in. square, from a piece of wire 2 ft. long and 1/250 in. in diameter.

The need for the many different shapes is, of course, to a large extent bound up with the nature of the various optical systems now in use, and a brief description of the latter may help the uninitiated to understand more of this subject.

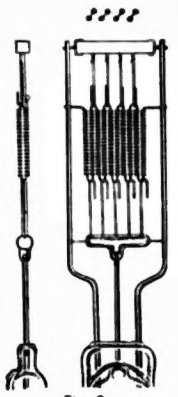

Fig. 3
Biplane grid

Firstly, there is the familiar magic lantern in which a slide is illuminated from one side and the transmitted light projected on the screen by means of a lens. Obviously, the ideal would be to have a light source behind the lantern slide which is of uniform intensity and the same size as the slide. A piece of thin tungsten wire, however, could not cover such a large area as a standard lantern slide, which is 3¼ in. square, so a small grid filament (fig. 2), the same shape but smaller than the slide is mounted at a convenient distance from it. The light from this is then collected by a large lens called the condenser and distributed evenly over the area of the slide.

Even Lighting

The optical system of kinema projectors is similar to that of the magic lantern. In this case, however, the "slide" is only one frame of the moving film, which may vary from ⅞ in. x ⅝ in. for 35 m/m film to ¼ in. square for 8 m/m film. In practice it is found necessary to produce the image of the filament which is formed by the condenser, close to the gate in which the film is positioned, instead of in the aperture of the objective, as in the magic lantern. It will at once be realised that, being nearly in the focal plane, this image, and therefore the filament itself, must be as even as possible if irregularities of illumination are not to appear on the screen. It is for this reason that the projector lamp filaments are given the form, as nearly as possible, of a rectangular grid with the coils lying close together and parallel.

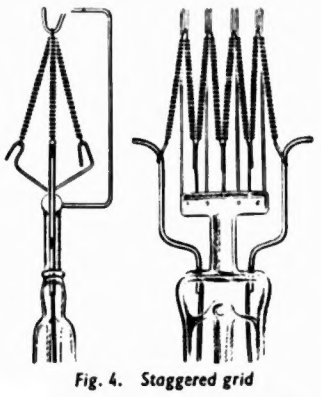

Fig. 4. Staggered grid

It was a practice in old-type equipment to fill up the gaps between the straight coils with a reflected image of the adjacent coils from a reflector situated behind the lamp. Nowadays the same effect is accomplished by closely mounting together two filaments in the bulb with the coils of the rear filament opposite the gaps in the front filament. This forms a "bi-plane" filament which is shown in fig. 3.

Very often projector lamps are burned under conditions where there is a considerable amount of vibration. This sometimes means that a sacrifice of the best shape has to be made in order that adjacent coils of the filament may be prevented from touching and short circuiting. The type of filament in which increased clearance is obtained with a "staggered grid" is illustrated in fig. 4.

It is of passing interest to note in these times that for floodlights it is usually desired to project a fairly wide angle beam from a reflector, and it is essential that the lamps should operate from the mains voltage. Floodlight reflectors are usually deep, enclosing the lamp, so that a flat grid lamp which sends no light in the plane of the grid, would be unsuitable: it would make ineffective a large part of the mirror. It has been found that the most effective shape of light source for the compromise necessary is provided by a filament having the shape of a cylinder whose diameter is rather less than its length. This is achieved by a series of straight coils formed rather like a cage as in fig. 5.

Flattening Out

Sometimes it is required that the flood section should be flattened out. This occurs, for instance, when lighting an aerodrome where the requirements are a beam which though only a few feet high will flood a wide and deep area of the landing field. The reflecting mirror which is used for this purpose is generally in the form of a trough having a parabolic section. To obtain the requisite beam the light source has to be arranged to run parallel to the length of the trough, and to be thin and straight. It has been found that a coiled "line" filament (fig. 6) some 8 in. long and 1/25 in. in diameter, gives the best results. This system has, incidentally, been adopted for a large number of aerodromes.

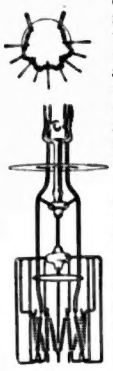

Fig. 5
Bunch
(cap up)

This aspect of projector lamp design—the shaping of filaments—is, of course, only a part of the picture.

Those who seek further information on this subject should refer to a Publication No. OS.9021 issued by the General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2, from which the diagrams shown on this page are taken. This booklet presents a great deal of interesting material.

Fig. 6. Line filament

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ALKALINE ACCUMULATORS IN WAR TIME

Vibration Proof Qualities and Absence of Deterioration

By F. WATSON MANN, B.Sc., A.M.I.E.E. AND W. S. THOMSON, B. Eng., A.M.I.E.E.

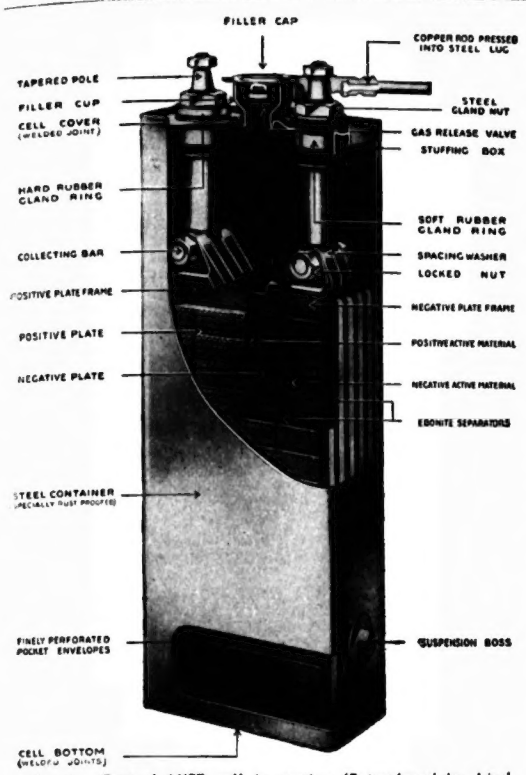

Fig. 1.—Typical NIFE cell in section (Reproduced by kind courtesy of NIFE Batteries Ltd., Redditch)

MANY are the services which storage batteries are called upon to perform in peace time, but under war conditions their responsibilities are increased a hundredfold or more. Especially in the present instance is this the case, and more so since civil installations are liable to suffer from the effects of aerial bombardment. Very many forms of electrical apparatus nowadays depend almost entirely on storage batteries for their correct functioning; indeed, a large majority are designed expressly for operation from a source of electrical energy in stored form; telephone installations may be cited as an example. The importance of storage batteries in modern conditions of warfare cannot, therefore, be under-estimated. Also, the implements necessary for carrying on a modern war depend, probably more than is generally appreciated, on storage batteries

Vibration-Proof Quality

No type of storage battery made will survive a direct hit, but it is possible to provide a battery which will successfully withstand concussion and heavy vibration due to near misses and near-by disturbances caused by such. This battery is the nickel cadmium alkaline accumulator, and which, by virtue of its peculiar construction and robust nature, is infinitely better able than any other to withstand these onerous conditions. (See Fig. 1.)

Constructed almost entirely of steel, including the plate frames holding the active chemical materials, no amount of vibration affects this alkaline accumulator. The active materials, nickel hydrate for the positive and cadmium oxide for the negative plates, are held in steel pockets perforated over the whole of their surface by a large number of minute holes. These holes are of sufficient size to permit adequate contact between active material and electrolyte, but yet not large enough to allow shedding from any mechanical cause. Thus, loss in capacity and internal short circuits arising from loosening of active material are avoided. In addition, the cell containers are of steel, and in which the plate assemblies are a firm fit. Movement of these latter being quite impossible, each cell forms a solid, almost indestructible unit. Groups of cells are accommodated in hardwood insulating crates, and the inter-cell connectors also being of steel adds to the mechanical strength of the whole battery. (See Fig. 2.)

The features just described are inherent in the design of the nickel cadmium alkaline storage cell and have not been developed particularly to meet wartime conditions.

Electrical Characteristics

Turning now to the electrical characteristics, these are of an equally robust nature, and have some valuable features. Probably the most important is the ability of the nickel cadmium alkaline cell to retain its charge over very long periods. This is so because the cell is quite inert except when being charged or discharged, thereby showing an absence of self-discharge when standing idle. Neither does any condition such as sulphation arise, and no periodical conditioning charges are required. Little maintenance beyond ensuring correct electrolyte level is necessary, and, in consequence, upkeep charges are low, and the cell life long.

An equally valuable feature is that the cell may be recharged in the matter of three to four hours; that is to say, charging rates two or three times greater than normal may be employed if circumstances require it. This is in no way detrimental to the cell, and the mere fact of being able to recharge in a relatively short period is a decided advantage. Conversely, the cell will accept charging at low or "trickle" rates. At the same time, high rates of discharge in no way affect the subsequent performance and life.

Discharge Rate Scope

It is worth mentioning also that at discharge rates of several times normal, practically full-rated capacity is obtained. (See Fig. 3.) At the present time, great use is being made of storage batteries in the field of emergency and portable lighting. This is an application particularly suited to the nickel cadmium cell, since it can provide the properties so necessary for reliability which in turn is essential for safety, and which have already been outlined.

Under war conditions, the provision of emergency lighting at civil defence key positions—report and control centres, first-aid posts, hospitals, police and fire stations—becomes of primary importance. There is no guarantee that mains supply of electrical energy will not become interrupted, and it is during these periods of mains failure, no matter how short they may be, that an alternative source of energy is so desirable. Storage batteries, in association with automatic switching control, form the only instantaneous method of accomplishing this, and the nickel cadmium cell fulfils the essential conditions—namely, to function instantly after, perhaps, years of storage and lack of maintenance.

Portable lighting is providing a wide field of application, and the nickel cadmium cell is produced in many forms suitable for this purpose. Here again immediate readiness in an emergency is apparent, and the cells' marked resistance to mechanical wear and tear is very fully appreciated.

Use in Kinemas

It will be realised from the foregoing that the nickel cadmium alkaline cell is exceptionally well suited towards meeting the onerous operating conditions at present required from storage batteries. In kinemas and theatres there is now a fair percentage of batteries of the nickel cadmium alkaline

Fig. 2.—Crate of alkaline cells

type, which are used for emergency lighting, sound equipment and internal telephones. At the time of writing there is no evidence of such batteries having been damaged by blast, concussion or splinters. The steel construction has withstood the severest shocks and vibrations, with the result that the cells are "carrying on." Those exhibitors who invested in this type of battery have been able to keep the show going without the expense of costly replacement.

No Deterioration when Quiescent

Some theatres and kinemas have, unfortunately, been compelled to shut down, either due to their geographical situation or due to enemy action. Where the batteries

Continued on page xiv

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MEETING KINEMA LIGHTING NEEDS

Comprehensive Scope of G.E.C. Supplies

IN spite of the fact that war claims have made particularly heavy demands on the production resources of the General Electric Co., Ltd., a good deal of interest has been focused upon the kinema Industry during the past 12 months by the company.

Numbers of kinemas were supplied with electrical equipment conforming to the best modern practice, and others enlisted the services of the G.E.C. in respect to the installation of lighting fittings in a wide range of special and standard designs.

A Five Foot Tubular

Lighting plays such a prominent part in the routine of kinemas that the new introductions by the G.E.C. in this category are always of interest. Probably the most potentially valuable of these is the Osira 5-ft. fluorescent tube. It is likely to bring about a minor revolution in the lighting of kinemas, owing to its shape, colour and efficiency. It provides a glare-free light approximating to daylight and its long tubular form gives the architect abundant scope for the treatment of interiors.

U.V. Ready for End of War

The use of ultra-violet radiation and fluorescent paints for kinemas has largely been restricted by the enforcement of the complete black-out, while the effects of air raids on attendances has seriously curtailed many ambitious fluorescent decorative schemes. Technically, however, practically all the problems which arose in connection with this form of illumination were solved during the year by the G.E.C., and when more normal conditions return there is every prospect of seeing many spectacular schemes worked out.

Studio Supplies

As distinct from the show side, the G.E.C. has devoted a lot of research and been responsible for several important new productions in respect to the studio side of the Industry. In this connection it might be pointed out that the company is still in a position—despite war restrictions—to supply studio lighting equipment, whether for general lighting, the lighting of sets or spot lighting.

The Osira fluorescent lamp already referred to will prove of advantage for studio lighting, particularly when mounted in banks. Its accurate colour rendering has been clearly demonstrated in close-ups in colour.

Osram lamps of the projector type made for kinema studios have been markedly improved by a bi-post structure. This form of construction has been adopted as standard in an extensive range.

Exciter Lamps Advance

Considerable improvements, too, have taken place within the past year in the design of exciter and recording lamps. Their uniformity of performance has been advanced, and smaller tolerances are now standardised in respect to filament position and filament dimensions. RCA Photophone, Ltd., extensively use Osram lamps in their numerous sound reproducing equipments.

In view of the influence it is having in higher quality production, some technical points regarding the 10-volt 7.5-amp. recorder lamp such as RCA uses may be of interest to many readers. The lamp has been designed to provide maximum ultra-violet emission so as to ensure the best resolution on the film emulsion when making photographic sound records. The monochromatic light, in the ultra-violet region, is obtained by a combination of the tungsten filament and the special glass envelope of the lamp.

Accurate Design

For the average density of 2.0 to which a film emulsion is developed, it is necessary to burn the lamp at an amperage of approximately 7.5. The filament of the lamp has very close tolerances in vertical height and spacing of spirals, because hot spots which might be developed by irregularly spaced spirals would give rise to an uneven intensity of light across the photographing aperture plate. The lamp can readily be adjusted to give equal aperture flooding by automatically varying the filament height and moving the lamp across the optical path in the horizontal plane.

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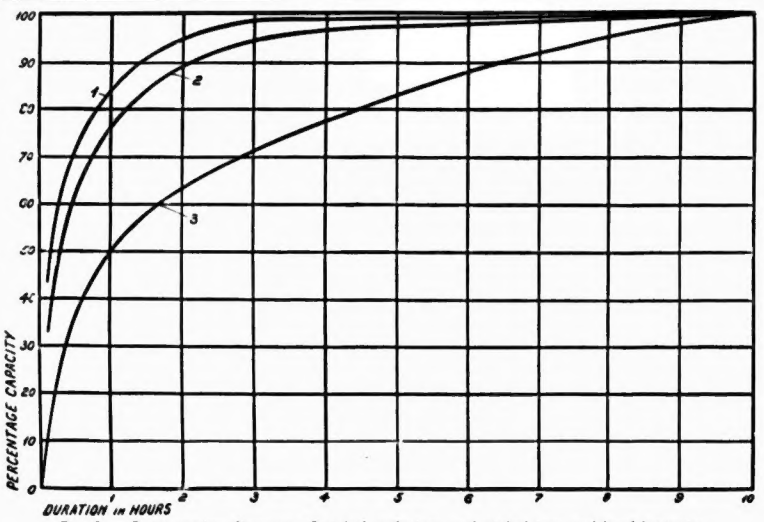

Fig. 3.—Comparative diagram of nickel cadmium and nickel iron and lead batteries.

ALKALINE ACCUMULATORS IN WAR TIME

Continued from page xiii

were of the alkaline type it has not been necessary to carry out any special maintenance beyond protection from the weather. In cases where the fabric of the building has been destroyed it has merely been necessary to remove the battery to a storeroom where it can be kept for the duration of the war. Irrespective of the state of charge of the battery, it can be stored indefinitely without the slightest fear of deterioration. There is absolutely no need to empty out the electrolyte, or to give the battery cycles of discharge and charge. The makers of one well-known brand of alkaline battery quote an example of a hand lamp (Fig. 4)

Fig. 4.—A Nife Handlamp

which received its first charge some eight years ago and will still give a reasonable light. The battery in the lamp is of the nickel cadmium alkaline type, and has never been touched since it was first charged. It has lain in a cupboard for all these years, occasionally being brought into use for the purpose for which it was originally obtained.

Another example is the case of a large emergency lighting battery delivered to a "shadow factory" in the Midlands in October, 1939. It was erected in conjunction with a Diesel generating set, which was not delivered until the following April. The battery, in addition to supplying the emergency lights, had also to be capable of starting the Diesel engine. Even after remaining idle for a period of six months, without any intervening charge, the battery started up the engine on the first press of the switch.

Many other examples could be quoted of this "charge-holding" type of battery, but it is hoped that what has already been said will suffice to show that the alkaline battery can always be relied upon to deliver the "juice" when occasion demands.

PATHE EQUIPMENT EXPANSION

Move to New Premises Ahead

F. D. BOWDEN, managing director of Pathé Equipment, Ltd., states that as a result of the damage to kinema property caused by the air raids of the past few months, there has been a big call for replacements of all kinds. The company has been doing a brisk business in Ross components, projectors and equipment, in Pathé chairs and in furnishings.

As a result of the progress made during the year and the fact that they have outgrown their present offices at 173, Wardour Street, Mr. Bowden informs us that Pathé Equipment, Ltd., is to move to more commodious premises at 111, Wardour Street early in the New Year.

In spite of the war, contracts have maintained a steady level throughout the year, and in view of the more vigorous and recent demand for replacements business can with the utmost truth be claimed to be better than usual. During the year the company has carried out several important Government contracts and has expeditiously dealt with orders that have come from new kinemas opened during the past six months.

The supply of raw materials occasions some alarm in a few quarters, but Pathé were in the enviable position of having an extensive stock of accessories of all kinds in stock and were thus enabled to execute all orders without delay. The same happy position applied to chairs, as the staff of the Mitcham factory of the company had worked to capacity on a two-shift schedule months before war was declared.

The well-known Pathé range of chairs has been installed in a good percentage of theatres opened last year, while Ross products are as popular as ever, and the famous projector cannot be manufactured quick enough to cope with the demand, exhibitors realising that what other economies they make "the show must go on."

HEWITTIC BUSY WITH REPLACEMENTS

As Well as Government Work

THE war has affected the demand for Hewittic kinema rectifiers much less than might have been expected. While very few new kinemas have been built, quite a large number of replacements by Hewittic equipment of motor generators and of other types of rectifiers, have been made.

Hewittic Econotrol rectifiers with their remarkably low current consumption have continued to prove extremely popular, and it is interesting to note that apart from new equipments a number of the older standard type of Hewittic rectifiers have been converted to the new Econotrol pattern.

The construction and delivery of kinema rectifiers has naturally had to give precedence to Government orders for rectifiers which are widely used for other important applications, but in spite of this, delivery can still be made almost as quickly as before the war. A recent Hewittic installation is that at the Central, Cambridge (A.B.C.). This installation comprises a double-bulb 150-amp. rectifier to feed the projector arcs, each bulb being capable of full output by itself though the two bulbs normally share the load in parallel. The equipment is fitted with an oil-immersed transformer.

A single bulb, grid-controlled rectifier is installed for operating the secondary lighting on the floating battery system, its output being 25 amperes maximum.

These two rectifiers replace in the re-built kinema two similar rectifiers which were lost in the fire which destroyed the original building.

T.C.E. CONTRACTS

Carpets and curtains for the new Hermitage Kinema, Ascot, and carpets for the Gaiety, Southsea, have been supplied by Theatre and Cinema Equipment, Ltd., of Ravens Ait, Surbiton, Surrey. Several contracts for N.A.A.F.I. are also in hand.

RCA "FANTASIA" SOUND SYSTEM

TECHNICAL details of the RCA "Fantasia" sound process, now printed in *Better Theatres*, indicate that in principle it is, contrary to former predictions, almost identical with the E.R.P.I. system of stereophony. Like the latter, the RCA process employs a separate sound film containing three sound tracks and a fourth control or "instruction" track. (Picture on page VIII.)

The RCA process has, of course, been used by Walt Disney for his latest full-length film, after whom the system is named, and his sound engineer, W. E. Garrity, contributed towards the perfecting of it. The music for the film was recorded by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski, and in recording this orchestra, seven different sound tracks were used, which were afterwards re-recorded, under the supervision of the conductor, to form three tracks.

The picture film carries a sound track, but this is intended solely for use as a stand-by. The sound that the audience hears comes from the separate sound film, which is run on a duplicate sound-head, electrically interlocked with the projector.

The Special Soundhead

This special soundhead is equipped with two exciter lamps (regular and emergency) and four push-pull photo-cells, prisms dividing the exciting light between the four cells. Three of the photo-cells reproduce the three sound and music tracks, and the fourth the "instruction" track. The latter consists of a number of pure frequencies, simultaneously recorded in a single push-pull track, produced in the re-recording operation; each frequency represents by its volume the volume to be reproduced by one of the three working channels, and is filtered out and rectified, and used to modify the grid bias of an amplifying valve.

Each sound track is recorded with a volume range equal to about 25 db. The instruction or control track can modify the amplification of each channel by about 50 db. more, making the available volume range about 75 db. The total power installed in the Broadway Theatre, a house for which by all modern standards 100 watts would be considered ample, is 320 watts, or 106 watts per individual channel.

Backstage of the theatre there are three complete sets of loudspeakers, each set consisting of eight low-frequency units mounted on a folded baffle, and four high-frequency units feeding into a trumpet-cluster. One such set is located behind the centre of the screen, and the other two sets are located to the left and right of the screen respectively. In the projection room are three independent amplifying channels, each supplying one set of speakers.

Adjusting Speaker Volume

When a sound heard in the right-hand speakers grows louder, and at the same time grows proportionately weaker in the left-hand speakers, the impression is received that the sound source is moving from left to right. If the visible source of sound is heard in the right-hand speakers alone and grows progressively weaker, the object or person producing it appears to move farther away. A sound can be made to approach from the background by means of the middle speaker bank.

In addition, two groups of speakers are located about the sides and rear of the auditorium, those on one side connected 180 deg. out of phase with those on the other side. These groups of speakers may be substituted by manual control for the corresponding groups of stage speakers; the illusion is then produced that the sound comes from nowhere in particular, or appears to be moving about the body of the theatre.

THIS WEEK'S PROJECTION ROOM

Western Electric Mirrophonic sound is installed in the Forum, Newbury. The projection equipment of the kinema is seen above.

POOL CARBONS